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# THE ETUDE.

PHILADELPHIA, PA., MARCH, 1895.

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# Musical Items.

HOME.

EDWARD SOLOMOK, once well-known as a writer of popular light operas, died recently in London.

As we go to press, we are greatly shocked to receive the sad news of the sudden death of CHAS. H. JARVIS, a celebrated pianist of this city.

Ma. E. A. McDowall, of whom a sketch was given in "Celebrated Planists," is giving a series of recitals in New York City with great success.

Ms. Plunker Greeks, whose base voice and artistic method made such a success here a season or two ago, will visit us again and remain until June, giving recitals in the leading cities.

Amond the choral works to be given at the next Worcester festival are Mendelsschn's "St. Paul," Berlioz's "Faus," Massenet's "Eve," and Jordan's "Barbara Frietchie."

Tss first piano to enter Cleveland, Ohio, it is said was a Chickering, made by Jones Chickering, the father of American pianoforte making. It was sent to a friend and is much prized by the owner.

Miss Charlotte W. Hawss of Boston, has been creating reform in musical bells. A society called Old Colony Guild of Bell Ringers, composed of skilled bell ringers of English cathedrals, now peal the old Christ Church of Boston.

An American composer, Bruno Oscar Klein, will produce an opera for the first time at the Hamburg Stadt Theatre, in February. The opera is entitled "Kenilworth," and the leading rôle of Amy Robsart will be sung by Mme. Klafsky, of Wagnerian fame. The story follows Scott's novel of that name; libretto by Wm. Mueller, of New York.

J. B. MILLETT & Co., of Boston, Mass., have opened a Composers' Bureau, for the revision, criticism, and sale of musical MSS. A regular method of procedure is arranged, and all departments of the work are provided for. They issue a circular describing the bureau.

A RABE event was the appearance recently at a concert in Boston, of a father and son both singing, "The Lord is a Man of War," with fine results. This was done by Myron W. Whitney, the celebrated basso, and his son Myron W. Whitney, Jr., who bids fair to be the equal of his famous father.

Ar a Chicago concert Mr. Wm. H. Sherwood played Heller's F sharp minor concerto with the orchestral parts transcribed for organ, and played by Mr. Frederick Archer. At the last moment it was discovered that there was the difference in pitch of a half tone between the organ and piano, whereupon Mr. Archer demonstrated his fine musicianship by transposing his part a half tone lower at sight.

What some of us despise others seek after. The following should put to shame many half-hearted music students: "Some ladies in Chicago are teaching foor children the piano by giving them instruction and allowing them ten minutes practice on the piano every Sunday. Their practice at home they do on the table as they have no pianos. So earnest are they, however, that at a recent recital, the little ones showed remarkable progress."

Some among us who sigh for the "good old times" can hardly wish for such times to return in music. Weber received for "Freischutz," one of the most popular and profitable operas ever written, only \$4000, and \$8000 comprised the total of the returns for his works. Strauss, Sullivan, Mascagni, would scorn such figures for one of their works. Humperdinck, the composer of the opera" Hausel and Greiel ! smilingly refused \$5000 for it. His profits have been at least \$50,000 in a year, for this short opera.

DR. A. C. MACKENZIE, of London, has been knighted by the Queen.

THE musical obituary list of 1894 includes among others, Rubinstein, Bulow, Helmholtz, Hellmesberger, Alboni, Chabrier, Czibułka, Johanna Jachmann-Wagner, Haydn Parry, Spitta, and Godard.

A COLLECTION of 8,475 operas was recently presented to the Academia di Santa Cecilia at Rome; the collection goes back to the beginnings of stage music. The Academia has also received from the Italian Government 1,500 rare musical books and manuscripts found in suppressed conventes.

THE last complete composition of Auton Rubinstein is about to be published by Senff, in Leipsic. It is an orchestral suite in five parts, and was to have been conducted at St. Petersburg by the composer on December 10. The London Philharmonic Society has accepted it for performance at one of its spring concerts.

Own of the passengers on the ill-fated Elbe was Adolph Baumann, who was engaged by Walter Damroach as stage manager during the season of German opera in N. Y., which began Feb. 25. He was an accomplished musician.

SIR JOHN STAINER at the recent Public Conference of Musicians told an interesting story about his own paper, "Does Music Train the Mind?" The printers knew better than Sir John, and set the type up in proof, "Does Music Strain the Mind?"

NOVELLO, EWER & Co, have recently published the first movement from Handel's "Dixit Dominus," a long and elaborate work, completed in Rome in April, 1707. The original edition, by Dr. Chrysander, from the aftograph score for soil, five-part chorus, strings and continuo, has been followed in this last publication. It is very strong and rivals the most famous of his works. It is the vocal score with piano accompaniment, and in very interesting.

Ose of the most famous concert halls in the world—the Gewandhaus, at Iseipsic—is now being pulled down, in order to make room for an edifice of quite another kind. It was built in 1781, the first concert taking place in November of that year, and its erection was due to the then duke of Weimar, the then Burgomaster Muller, and the then well-known musician, Johann Adam Hiller. The Gewandhaus was remarkable for excellent acoustic properties.

Some letters of Paganini were printed in a Roman paper lately. Such letters are rare because of his illiteracy. He growls because the "hard times" prevent him from making more than \$100,000 in two months. In one letter he says: "People are no longer asking each other 'Have you heard Paganini?' but 'Have you seen him?' Truth to tell it annoys me to have everybody believe that I have the devil inside of me. The newspapers write so much about my appearance, and that is what exoites such incredible curiosity."

The musical borrowings of Handel were recently enlarged upon by Ebenezer Prout, who called Handel the "grand old robber." That he took a large amount of music from his contemporaries is doubtless true, but he is defended by Mr. Cummings, of London, who claims that it was done openly, and was a custom of the period. In short, the things were quotations, of which Handel never made any secret, and it is pointed out that if any blame at that period attached to Handel, he would most certainly have been denounced by his archenmies, Pepuson, Dr. Greene, Mattheson, and others.

The recently discovered Chopin nocturns was written in Paris on a small sheet of music paper, soon after the production of the concerto in France, when the composer was shout 21 years old. He sent it in a letter to his sister Louise, at Warsaw. It was thought to be destroyed in the sacking of Warsaw in 1865. Quite lately, however, it was found to have escaped destruction; and an eminent Russian composer and planist to whom it was shown at once recognized the written notes and the musical style as Chopin's own—so much so that he played the piace in public at the festival held last autumn at or near Warsaw, in honor of the uncovering of the national monument to Chopin.

### THE PIANO-WHAT IS IT?

BY FREDERIC DEAN.

On the morning of May 9, 1876, a stone was placed in the cloisters of Santa Croce, in Florence, bearing this inscription:

"To Bartolomeo Cristofori, the inventor of the pianoforte."

Now, what is this instrument, the invention of which is credited to this seventeenth century Florentine?

It is but a box of metal strings, each one of which is. so tightly screwed into its metal clamps as to render impossible any variation of its one set tone. It is furnished with a set of keys that play upon these strings in the most arbitrary, mechanical, unmusicianly, mapner. It was long ago found impossible to retain the instrument among the others of the orchestra, and it was banished as unfit to associate with them. It is, then, an ostracised solo instrument, having nothing in common with its brother sound producers. It is a mechanical toy, soulless, unmusical, alas, too often but a bit of sounding brass, a tinkling cymbal.

And yet, upon this box of metal strings, this soulless mechanical toy, has been expended more thought and more money than upon any other instrument the world has ever acknowledged. Composers have penned more notes for it than for the bulk of all the orchestral instruments, and it possesses to day a literature unrivalled in any other branch of musical composition.

During the past year there were made in the State of New York thousands of pianos. To day there are nearly one hundred firms of piano makers in New York city and Philadelphia. The estimated amount of capital tied up in the piano enterprise in America is \$200,000,000

Now, to what do you attribute the wonderful popularity of this instrument? This pet of musicians, this business man's toy, that has consumed the thought and lined the pockets of the many interested?

I tell you it is nothing but the mechanical perfection of the instrument, for which all makers are striving, and which all performers are demanding in their instruments. For the piano is, first, last and all the time, a mechanical instrument; with the development of its mechanism is to be found the growth and development of our art from ite very beginnings; without this mechanical growth, our pianoforte literature and pianoforte virtuosity would have been impossible; and, in the history of our perfected plane of to-day is written the history of the instrumental music of the world.

Go back to the beginning of all things in instrumental music and see this instrument foreshadowed. The oldest musical instrument known is the Chinese Plen King. Upon two horizontal bars are suspended sixteen metal plates, which, when struck with a hammer, gave out the notes of the Chinese scale. Here is the first piane. The ancient dulcimer, was an open box of strings, which, when struck with a hammer, gave the notes of the scale. The Psaltery is a dulcimer played with a plectrum instead of a hammer. Man's ingenuity soon constructed a mechanical device for plucking the strings. Fastening a quill in one end of a long stick and adjusting the stick on a lever, or key, he forced the string to sound by pushing the key up or down. And this is the spinet. Another inventor attached to the end of this horizontal key-stick an upright piece of metal, which pushed up against the string and caused it to vibrate. And this was the clavichord. A still more resonant tone was demanded, and a little hammer was made and put in place of the metal tangent of the clavichord, and here was the embryo piano.

Everything thus far has been purely mechanical.

Now note the further process.

When the first piano maker used his hammer keys, he found it impossible to keep his strings in place with the strong pounding they were getting, without making an additional support for them, and finally strengthening the strings themselves. His frame was strengthened by additional pieces of heavy wood under the sounding board, wherein were fastened the pegs for the strings, which from catgut have been turned into wire, and the single wire has been doubled, trebled and quadrupled.

The increasing strain on the frame forced the maker to perform, whilst every player on the flute, oboe, clarinet, heavier and heavier woods, until iron took the place of the beaviest.

And right here, note the development of pianoforte music and compare it with the mechanical growth of the ibstrument itself. We all remember the differences of opinion between the two schools of Clamenti and Mozart, and how, after the meeting of the diametrically opposed players, Mozart speaks of Clementi as "a mere mechanician.

And perhaps he was wiser than he thought. Clementi as the father of pianoforte playing, and are not all piano performers of the present day mechanicians at best, as players upon the most perfect mechanical musical instrument should be.

Clements lived in and through a wonderful epoch in the life of the pianoforte. At his birth Handel was still playing upon his Schudi Harpsichord. During his life Mozart, Beethoven, Cramer, von Weber, Kalkbrenner, Czerny, Moscheles, Mendelssohn, Chopin, Pleyel, Liszt, Thalberg, Kullak, Clara Schumann, Reinecke, Gottachalk, Rubinstein and von Bulow had come into the world, each to add his or her mite toward the perfection of expression, of technic, of mechanical skill in the manipulation of these fixed cold keys.

Before his death the old Bach touch had become obsolete. The gentle whispering to the keys, so common with Mozartian players, had been drowned in the echo of the fiercer, more virile stroke necessitated by the Beethoven music, and virtuosity became the ruling

passion of the hour.

From a piano arrangement one may obtain an excellent outline sketch of any musical composition. But it is but an etching of the beautifully colored painting. The tones of the instrument are clear, cold, precise. In them is no warmth, no color, and just because they, have no warmth, or color, they make of the instrument something unlike anything in Heaven or upon Earth. The planeforte is not a copy, it is original. It has no soul. It is mechanical. And because it is mechanical, it naturally lends itself to mechanical treatment. And, so, for all these years, its builders have tried every expedient to make it more and more perfect mechanically. Its tone has been made more brilliant, more lasting, clearer, louder. Every ingenious shift that could be imagined has been utilized to increase the ease of producing these tones. We no longer have the two rows of keys used by Händel, for in our one row we have more power than in his two. We have done away with draw stops, and have substituted adjomatic dampers. The centuries have not been wasted, for we have under our piano lid a mechanical contrivance that enables us to overcome all obstacles, and that plays for us the most intricate, most difficult of passages.

Lift the lid of your piano then, and study this wonderful mechanism, for in its history is written the history of instrumental music. From the oldest known instrument to the newest, most prominent, most perfectly fitted with mechanical machinery;-from the Chinese Pien King and the ancient Psaltery and dulcimer to the 19th century grand piano is but one continued develop-

ment of mechanical ingenuity.

Since the revival of instrumental music in 1600, the piano has ever held a prominent place in the use of instruments and in the literature of instrumental music, on account of the ingenuity displayed in its inner mechanism. It has seconded every thought and borne out and made possible every attempt at progress in the literature of the instrument. The growth of piano literature from the days of the Fantasias of Scharlatti, Couperin, and Sebastian Bach to the pleasing melodies of Haydn and Mozart, from Clementi's freshly aroused interest to Czerny's "School of Velocity," from Field's "Nocturnes" to Beethoven's Squates, from the romanticism of a von Wéber to the clear-out tones of Thalberg, from the perfection of Chopin's work to the versatility of Liszt, the titanic power of Rubinstein and the intellectuality of Paderswelly, this growth, I say, has been possible only because of the growth of the mechanical part of the piano.

Herr Ernst Pauer, in a recent essay, deplores the ignorance of too many of the present pianists in regard to the construction of the instrument on which they bassoon, horn, violin or violoncello is intimately acquainted with the interior of his instrument.

And, this ignorance is more widespread than we imagine. You say you prefer a Steinway, a Chickering, a Smith, a Jones, a what-you-will. You complain that this action is too heavy, that too light; that the tone of this instrument is too brilliant, that of the other too subdued, too muffled; but do you know why? Would you knew what to do to clarify or subdue the tone of your piano? Do you know anything about the mechanism of your stringed friend, in whose society you pass the ma-jority of your working hours, and to whom you devote the major part of your life?

Ob, you teachers! You professors of technic, of style; you instructors of methods; you pounders of keys! I beg of you pause in your work, lift your fingers from your ivory messengers, open your box of strings, and bow your head to the inner mechanism that makes it possible for you to reproduce the grace of Chopin, the power of Beethoven, the intricacles of Liszt.

#### MUSICAL MICAWBERS.

BY N. D. HAWKINS.

Every branch of musical work has among its ranks persons imbued with the Micawber spirit. Perhaps more than any other of Dickens' characters we regard Micawber with contemptuous amusement, and yet we recognize his characteristics in far too many musicians, among students, teachers and writers.

Among students it is probably most prevalent. They are always going to have time to work. Next week or month they will not have so much visiting or dress-making to attend to, and they are going to settle down and practice and study hard enough to make up, but they

keep on resolving instead of doing.

Too many teachers are 'going to' have a brilliant future for themselves and students; they intend to have an ensemble class for the advanced students and study the grand work of our great masters.

They realize how much benefit would be derived from it, and it would be a pleasant and instructive feature of recital work. But this week they have extra work and next week it is really impracticable to commence, then one of the best students is ill, and so it goes, and Micawber-like they begin over again (with the plans) >

They decide to organize a Musical Society in the town, and think, and think, how grand it would be and would so elevate the musical sentiment of the place (and of course it would). And their enthusiasm knows no bound; but really they have not the time just now to see the people and arouse interest, and they must send away for bylaws and suggestions anyway and ---well it smothers and dies in the fertile brain,

And oh the many helpful suggestions written (in thought) which would be such a timely help to some timid learner or perplexed teacher; articles, the editor of THE ETUDE would be rejoiced to see.

And they go stirring around in some brain-but "Micawber this going to write them and cause his name to be blessed, but he cannot take time now, even to jot down the outline that would take perhaps five minutes, and while waiting for the next students he reads the daily papers or onels his mustache. He is going to write it soon, and lo! when he has the ink uncorked and pen in hand the idea refuses to shape itself again and a good thought is lost.

Away with you Micawber, and let these people do in the present what they are "going to do soon," and the musical world will be advanced all along the line.

Musical art recognizes two kinds of music-artistic music, the production of the artist, and national music, the production of the people. If we like music to flow ers the former would be the cultivated, the latter the wild flowers. - Christiani.

Work alone praises or condemns its masters, and I therefore measure every one by that standard .- Johann Sebastian Bach.

#### A SHORT GLOSSARY OF MUSICAL TERMS (UP TO DATE):

#### BY A DISCONTENTED MUSICIAN,

Melody:-An obsolete term.

Harmony.-That sentiment which exists between two prime donne in the same theatre,

Common Chord.—This chord has obtained the reputa-

tion of being so common that composers usually avoid it, except, on rare occasions, to finish a piece or movement with.

Diminished Seventh .- A chord which is used to modulate from one key into any other when no easier way can be thought of.

Scale. - A youthful progression of notes the sound of which is but slightly diminished by the interposition of a thin brick wall or partition. A major scale ascends to the octave and down again, triumphantly; as if it were proud of the feat; a minor scale, on the contrary, starts conceitedly, but returns with "its tail between its legs," metaphorically speaking, as if it had made a failuresomewhat after the fashion of an artist whose opinion of himself and that entertained of him by the audience differ. N. B.-Chromatic scales also exist, but they are usually employed only to protray thunderstorms and rough sea voyages.

Consecutive Fifths.—An artifice used by composers to show their indifference to the rules of grammar, and to annoy critics and Mus. Does.

Counterpoint .- Two or more themes forcibly made to go together whether they desire it or not. (Two barrel organs playing different tunes in the same street are a good example of counterpoint,)

Rhythm.-A number of sccents (the stronger the better) placed intentionally on the unaccented parts of the bar, so that no one knows where the bar begins or ends. This can be done in many very ingenious ways.

Modulation.—The art of beginning a piece in one key, dexterously going through all the keys of the scale, and returning to the key one started in without its being perceived. If a piece remains long enough in thy one key for the listener to be able to get firm hold in his mind of this key before it escapes into another, the modulation is not a good one.

Tremolo.-An orchestral device used mostly as an accompaniment when no other resource is conveniently at hand. It is capable of expressing almost all natural or supernatural ideas, such as angels, lovers, villains, etc., according to whether it is played in the high treble, the middle register, or the bass respectively. When used by the human voice it is generally expressive of fearor of inability to sing differently.

f or forte -As loud as possible.

p or piano. - Perhaps not quite so loud as the above. (The difference is perceptible only to well-trained ears.) Crescendo. - Quicker.

Diminuendo.-Slower.

Allegro .- In Italian, as fast as possible; in German, moderately; in English, without any hurry,

Andants.-In Italian, slightly slower than Allegro; in German, quietly and tenderly; in English, very slowly and gravely, dragging the time.

Composition .- The art of absorbing the musical ideas of others and reproducing them in such a way that they shall be sufficiently unrecognizable to one's self and scarcely less so to the listener.

Pianist. - Any one who plays the pianoforte and comes from a foreign country.

Singer.-A person who possesses a more or less greeable voice, and has a repertoire of at least three ballads, which he can sing to his own satisfaction.

Opera.-A highly sensational, immoral play, set to quite unnecessary music.

Symphony.—An orchestral work in as many movements as possible, displaying plenty of learning and more dulness. (N.B.—Symphonics are seldom published.)

Concerto. - An orchestral work with an accompaniment for the pianoforte, which instrument endeavore at various times to make itself heard above the orchestra, but failing in these attempts gives up, and leaves the latter to play by itself.

Chamber Music,-Three or four stringed or wind instruments (or both) played simultaneously by the same number of performers; who are not permitted to leave their seats for at least three-quarters of an hour. Occasional breathing time is allowed to these performers, who, however, must not take it all at the same time.

Song. A short, mediocre poem, divided into two or three verses, having, usually, as its theme the reminiscence of an elderly relative or the premature decease of a youthful one, and set to more or less inappropriate music for a single voice, with an accompaniment for the pianoforte, consisting of chords for the first one or two verses, and triplets for the last. It should not be written in any key with more than three sharps and flats.

Part Song -A short piece of vocal music in several parts (usually without accompaniment), which begins in one key and ends half-a-tone or more lower.

Glee. - When the words of the poem consist of very few lines, not sufficient for an ordinary Part-Song, these are repeated many times over in the musical setting, in order to make the Piece of the necessary length. This constitutes the difference between a glee and a part

Interval.—The most enjoyable part of any musical entertainment.

#### OONOENTRATE! CONCENTRATE!

WE have ever espoused the cause of culture. Time and time again we have urged upon our readers the necessity of wide reading, of knowledge which does not pertain to the art of music, of the value of foreign tongues, of the mastery of business detail, and of the advantages to be gained by acquaintance with the masterpieces of painting, poetry, and sculpture. The drama, too, should not be neglected, since it is parent to that modern form which Richard Wagner so marvelonaly developed in his music dramas. But while culture broadens there is this much to be said on the other side of the question. Mere knowledge for knowledge's sake may prove a bar to concentration. Diffuseness of learning-in a word, the shallow memorizing of a Yew generalities—is not sufficient, and if musicians are as a rule too prone to confin-ing themselves to their own special art, they very often make the mistake of experimenting recklessly with more then one branch of it.

The man who plays two or three instruments in a mediocre manner is becoming alarmingly in evidence. Concerts are even given at which a performer plays the piano, sings, and afterward gives us a violin solo. A little knowledge on a half dozen instruments is a dangerous thing. Far better the specialist who devotes himself intensely to the organ, the piane, the violin, or the 'cello. He is sure, ambition and talent being granted, to make for himself a name and also epjoy the sweet satisfaction of having mastered his task. In his finely discriminating study of French writers of prose and verse, Henry James speaks of the necessity of the artist to master his intellectual instrument and then playing it to perfection. It is not given to all of us-this faculty of intense application, this patience which knows no limit, no bounds. But we do know that the person who attempts the playing of more than one instrument usually falls between two stools. It is a marked characteristic of the American temperament-this grasping at many boughs in the anxiety to bring all the cherries down. A wise fate has, however, set limitations to our ambitions, and so no man has yet been great on two instruments.

.Hearsay evidence as to this is not conclusive. Even a man may not play the virtuoso and be a great compeser. Every planist and violinist who has turned to composition has of necessity abandoned concert playing. The grasp over sheer technical material requires the study of a lifetime. How then can men and women fritter away their time by playing the piano a little, fooling with the violin, or dipping into singing? Every pianist fancies that he can play the organ, and there are few organists who do not assert that plano playing is a comparatively easy art to overcome. As a matter of fact, the geniuses of the two instruments most widely differ, and no great organist has ever been a great

pianist. Mendelssohn's case is commonly instanced in this respect, but Mendelssohn nevertheless was not a great organ virtueso, and while his piano playing was delightfully musical, clean cut, and sympathetic, he does, not rank among the great plantats. Chopin is an exception, but he does not prove the rule. He virtually abandoned plane playing for composition. The same may be said of Beethoven. We know that to play the violapart in a quartet, then dash off a Liest polonaise on the pisno, and afterward sing a Schumann song is very fascinating, but this versatility is dearly earned.

Ask a great violinist like César Thomson, a man whose technic is marvelons, and he will answer you that he despairs of ever reaching his ideals. Speak to Rafael Joseffy, and you will discover that he studies with the reverence of a neophyte. His goal still seems mustainable. And these men are acknowledged masters of their craft. And so it is and so it ever will be. dilly-dally too much, we lay waste our time and opportunities, we do not concentrate enough, and so agr oulture, musical and otherwise, is half hearted and shallow. Better play one instrument well than half dozen indifferently. The usual excuse made by amateurs who trifle with the piane, violin, or flute is that they do not intend

to become professionals.

Between the point at which the artist begins and the amateur ends there is a wide gulf. There is little danger of any one unconsciously drifting into virtuosity. To ecome one requires an absorption, a devotion, ah intensity of temperament, and a especity for severe labor that is seldom encountered. Concentration we then urge upon our readers and the avoidance of diffuseness. Stick to the instrument you have elected as your own and master its intricacies. Do not fear that you will become narrow by so doing. Plenty of reading and acquaintance with cultured people will soon remedy that. A man's company proclaims his habits of mind. Naturally a violinist should know the viola, but that is no reason why he need waste time on the 'cello. Concentrate, concentrate, and again concentrate!-Musical. Courier.

VALUE OF THE LITTLE WORD YES. - A professor in a certain music college once told me of a pupil who attended his lectures—a young woman from some remote place like Seattle or Los Angeles, who attracted his attention by her extreme devotion to her work, her regularity-in fact, by all that goes to make a pupil solid with the faculty. Moreover, she was beautiful as the day, with large and statuesque beauty, as of a strong, full nature, serene, calm and undisturbed. But alsa! when examination came and papers were handed in hers was found to be simply impossible. It was evident that behind that Juno-like brow there were no brains. In fact, such a paper was never seen before; even the spelling was ludicrous, while grammar and music were equally injured and outraged in every line. Tears could not move my stern friend, and his report was " not passed."

But it was intimated to him that there were reasons why it was absolutely essential that the pupil should graduate, while her knowledge might be acquired afterward. Accordingly she applied for a re-examination, and the questions were then something like this. 1, Is not the symphony the highest form of purely musical expression? A2 Was not Berlioz remarkable for his mastery of ingenious orchestral effects? 8. Is not Bach called the father of modern music? "And to my astonishment and gratification," said the professor gravely, to every one of these puzzling questions she answered with great perspicacity, 'yes,' and passed triumphantly -average mark in my class, 100 per cent."-Exchange.

. If we look around in modern music we will find that we have a terrible deal of mind and astonishingly few idean .- Anibros.

Although woman has never made an epoch in musical art, it must be said that she has done a very important work in its development. Though she has never been a great composer, she has surely been great in the interpretation of art-works, --- Anon.

#### NEW PUBLICATIONS.

BACH FUGUES IN COLOR. By TREO, PRESER, Philadelphia,

But Mr. Bockelmann deserves great praise and most hearly thanks for his labors in inventing and perfecting a method of printing music with notes of different colors and shapes (types) by which highly complex contrapuntal passages may be analyzed by players who are ignorant of the laws governing strict counterpoint—of the devices of fugal construction—and the considerations that have dominated the best writers from Palestrina down to our times. He also deserves a more substantial return for expenditures, evidently made with a sincere desire to aid students throughout Europe and America.

Agencies are established at Amsterdam, Moscow. Milan, Paris, London and Copenhagen for the sale of these aids to the study of fugal formations. Eight fugues, forming a second series, are now put forth, which are, like those in the first, selected from Bach's forty-sight preludes and fugues. Each is accompanied with a brief explanation of the fugue form in Euglish, German and French. A harmonic scheme or abstract of the underlying chords, which act as so many moving centers of gravity, is given to show that the structure has coherence, etc., and therefore also well considered explanatory remarks. Whethere the first subject appears it is printed in one uniform color, say red; the counter subject uniformly in green, and so on.

Tae difficulties to be overcome in preparing a separate plate for each color (and engraving all the plates so accurately that when all are separately passed through the press, none of the noise overlap or appear partly on lines and partly in spaces, etc.) were so great that nothing but the most indomitable will would have persisted until the desired end was gained.

If only as a curiosity readers may wish to order the comparatively simple fugue in C minor (vol. 1, No. 2) or the more complex one in C sharp minor (first series) in the same volume, which is in five parts.

D.fficulties have not only been overcome, but the copy is really beautifully executed, perfectly clear to decipher, and is refreshing to the eye from its variegated tints.—

Musical Courier.

THE MUSICIAN'S YEAR BOOK. Compiled by Mangarer Reintzel. E. P. Dutton & Co., New York, N. Y.

For every day in the year is given the birth or death of some noted musician, also a musical quotation,—the selections of the latter form the vital part of the booklet. They are similar to what TES ETUDE has been printing under "Wisdom of Many" and "Hints and Helpa." Of its kind this book is the best we have seen.

Three new works published by Edgar S. Werner, 108 East 16th Street, New York:—

DEFECTIVE SPEECH AND DEAFNESS. By LIL-LIE EGINTON WARREN. Price \$1 00.

This is a valuable and practical treatise upon speech by an expert teacher of articulation to deaf-mutes. The book aims to show that fluent speech may be obtained and understood by all who suffer from the different phases of deafness and the different degrees of imperfect utterance. It teaches how defects in speech may be cured, peculiarities of voice removed, how hearing may be developed in deaf children, and how they may be taught articulation and lip-reading. All teachers will be interested in the book, but especially those who are devoted to the instruction of deaf-mutes.

ROBERT H. HATCH'S RECITALS. Price 80 centa.

Every piece in this collection is specially suited to public recitation. They all have been tested, and many of them have made great hits. Quite a number of them are the exclusive property of this book, and are not to be found elsewhere. The book is well printed on good paper, with portrait of the compiler on the cover.

PANTOMIMES OR WORDLESS POEMS. By MARY TUCKER MAGILL. Price \$1.25.

It is a work that every reciter, elecutionist, actor, or eny one else having to do with school or public entertainments should have. Not only is it a book for each professionals, but also for every cultured person. It is an addrament to any center table. THE MUSICIAN'S LEISURE HOUR. By J. H. ROSIWALD. Published by C. W. MOULTON, Buggle, N. Y.

This little volume is a collection of clippings from newspapers and musical journals. They are well chosen for leisure hours, as they are mostly of a humorous order. We are glad to welcome the volume as another member of the small body of musical literature. The compiler is in close touch with the musical life of our day, and this volume is simply a reflection of our activity.

It is hard to make a selection of a few part-songs, anthems, etc., for special mention from the many issued by Novello, Ewer & Co. Their large list of such publications is being constantly enriched by many new and excellent compositions. Among the anthems the following will be found useful: "The Lord is Loving unto Ererg Man," by A. Wellesley Batson; "The Whole Earth is at Rest," by J. Varley Roberts; "O. Jerusalem, Look about Thee," by E. W. Naylor; "Eye hath not seen," by Mylss B. Foster; and a fine chorus, "Thou wilk keep Him in Perfect Peace," by Philip Amies, "Jesus, Priceless Treasure" also by J. Varley Roberts, is an anthem for boys and chorus and is very effective. "The Lord shall" be Thy Confidence" is another fine anthem by the same writer.

Especial attention is called to their fine collection of part-songs and school songs. These, many of our readers, will find very welcome in their concerts. Those named below are bright, interesting and within the reach of the average chorus. Their use in the various concerts of the season's work will do much to add effectiveness and enjoyment, as well'as proving a profi able study.

For female voices, "So the World goes round," a trio by Marie Wurm, who, by the way, is gaining a reputation as a composer of larger forms; "Softly the Moonlight," for four voices, by F. Iliffe, are very good. The last mentioned is also arranged for mixed voices. Others for mixed voices are, "Stay, sweet Day," by George Garrett; "The Hag," by B. Luard Selby; Who is Sylvia?" by Edward German.

For the yooger folks, "Autumn," a two-part song by Constance Anderson; "Morning" and "Evening," two two-part songs by H. A. Campbell; "A Promise of Spring," by Seymour Smith; "Too Many Cooks," (very bright) by the sands composer; "A Sea Lullaby," trio by Alfred Moffatt, and a unison song, "The Cottage," by Schumann, will add much pleasure to their work.

The same firm have issued a cantata, "Christmas Scenes," for female voices, by Fred. H. Cowen, and a children's operetta, "Pepin, the Pippin," by Hamilton Clarke, which are available for schools.

They have also issued a fine edition of Henschell'a Stabat Mater, the aret performance of which was recently given in England.

These with three compositions for organ, "Solemn March" for chorus and orchestra, "Aspiration," and a "Grand Chorus," each of which should be in the repertory of all our geaders who are organists as well as planists, comprise a valuable list of compositions suited to general use.

# CONSERVATIVE VERSUS EXPERIMENTAL.

Os a vacation trip a short time since we visited a large. Conservatory of Music in one of the Southern States. The Director kindly showed us through the buildings, and after being seated in the parlor our conversation turned upon methods of teaching, and we learned that all the books used there were foreign prints, for the greater part imported for the Conservatory.

We inquired, "Have you exerexamined the Mason and Mathews systems?" "No," replied the Director, "we do not experiment with our pupils, we only use works which have been Iried and proven valuable and safe."

At first thought this may seem right, but if strictly adhered to such a course would block all progress. The new works which represent the general wisdom and experience of our best masters cannot be called experiments. To use them is to advance, to refuse them is to finally stall into a rut.

We are all acquainted with the patron who sends his child to us with some antediluvian instructor, and insists that music has not progressed beyond that book since away back in the past, when it was purchased for some ancestor, whose progress startled the family. When we find it impossible to dislodge the affection for that venerable volume, we suggest putting it away carefully, for future use, and present the pupil with a modern work.

One modern method mastered will forever prevent the pupil from desiring to resurrect that old instructor, and usually silences dictation from his home. No teacher can permit the course of study to be dictated by pupil or patron. To succeed in placing in your famil's hands the better class of studies, and yet avoid offending opinionated patrons, requires tact and often generosity. But whatever the cost, we must prove that we are in touch with the great wide-awake world and intend to remain so.

We should not condemn a work simply because it is old, or because it is new, but "Prove all things and hold fast that which is good." While we welcome all the good works foreign nations may send us, still if we are ever to have an American school of music, it is time that American children were made acquainted with the excellent systems of their own country, and their hope and pride directed toward the uplifting of American art.

M. K. B.

#### WASTED EFFORT.

STRENGTH is essential to successful labor. Wildly beating the air in undirected effort is the element of greatest weakness. We smile at the antics of two chickens in their fight in the farm yard. In a few minutes they wear themselves out and go off to rest. Are not we much like them? Do we not use up our strength in useless effort? Then, how often we rush off to the gymnasium or to the drug store in the vain hope of regaining our strength. New strength is not to be found in either place. It is within ourselves all the time. Stop the expenditure and permit recuperation through concentration. Don't go ke down. Don't take a nap. Stop right where you are and bring the thought down to one thing, strength. For the moment allow the body to remain still. Think strength, desire strength, command strength! It is yours. It belongs to you. It is all around you. It will take possession of you if you permit it. What say you? That it will not come at your bidding? Are you sure? Have you cleared the mind of the cobwebs-the two different things per second which can come into it? Have you? Until you have, don't give up the test. Concentrate the thought upon strength, if that is what you want, and it will come. Every thoughtful person has had an occasional sad thought over his apparent impotence. No one need use less than his normal strength and activity.-- Vocalist.

## THE SECOND PRIZE COMPETITION.

To CONTRIBUTORS OF THE ETUDE: -THE ETUDE offers \$50.00 in prizes for original articles to those who have already contributed to its columns. The following are the conditions:

1st-The first prize will be \$30.00; the second \$20.00.
2d-The competition is open to those who have already contributed articles as well as those who have not.

3d—One or more articles can be sent in by the same writer, but all must be in line with the work of Tus Errons, on subjects relating to teaching, or stimulating to students. No biographical or historical matter will

4th—The length of the article should not be over a page of the journal—about 1500 words.

oth-Competition will close April 10th. The prize

There is no objection to using a non de plume; the correct name can be placed in an envelope and only be opened in case of receiving a reply.

#### MUSIC STUDY ABROAD, AS VIEWED BY A FORMER LEIPZIG STUDENT.

To an American entering Germany for the first time, the impression he receives is a very favorable one, Everything about him is so different from what he has been accustomed to at home, that he is interested and amused. But when he has reached his final destination, secured his room, and settled down to work, the novelty of his situation wears off and there comes to him that terrible feeling of being a stranger in a foreign land.

Then it is that he is destined to experience the most trying time of his stay abroad. What with homesickness, discouragement concerning his studies, and numerous other annoyances, he finds life anything but enjayable. Let him conquer these feelings and persevere in his work, and, if his moral character be strong enough to keep him away from evil companious, he will soon be able to enjoy a tolerable existence, though I do not believe any one with a strong love for home and home associations can ever be thoroughly happy in Germany.

The majority of students enter the Leipzig Conservatory in October. After giving in his name and indicating the studies he wishes to pursue, the student is requested to attend a reception for all newly entered pupils. Here the rules of the institution are read in German and English, a speech (in German) is made by one of the Directors, and each pupil, as his name is called, must parade to the front of the room and shake hands with the Directors. This is merely German red tape. The men whose hands you shake you may never see again during your entire stay at the Conservatory.

After this, generally on the Sunday afternoon following, you receive your stundeplan, a paper naming your teachers and the hours of your lessons with them. And now, being duly entered as a punil, the grind begins, unbroken save by vacations at Christmas, Easter, Michaelmas, and during July and August.

Instruction in the Conservatory is conducted on the class plan,-from four to six pupils in a class, an hour's time being devoted to each class.

There is but one road to Mecca, and all must tread it, is the sum and substance of the Leipzig method. Piano pupils must take their doses of Bach's Inventions, Czerny's Etudes, and Haydn's Sonatas, no matter whether they have studied them before or not. And, indeed, unless you can perform these works to exactly suit your Herr Professor you need not expect a hearing in your class. Your book will be closed on you before you have finished half a page, and you will be told to go home and practice it again.

I have seen many a pupil rise from the plane with tears in his eyes, and little is the consolation he gets from his fellow pupils. Well, if he be a talented, hardworking student he will soon get along well enough. But it is discouraging work. Pupils who have been used to depending on the teacher, and practicing without thinking out every little thing for themselves, have a hard row to hoe. And this seems to be the trouble with the average American student abroad. He is talented enough; he is ambitious enough; but he is in too much of a hurry. He wants to build a cathedral on a cottage foundation.

Probably the greatest advantage, and to many, no doubt, the only advantage, of study abroad is what you hear. In Leipzig, Conservatory pupils are admitted to the final rehearsal of the Gewandhaus Orchestra free. There are twenty-two of these given each season, and at them one has the opportunity of hearing the greatest artists of the world perform.

The Academy Orchestra gives five or six concerts each year. Recitals at the Conservatory take place once a Oratorios, masses, etc., are performed by various singing accieties. Aside from all these attractions is the theater, where from three to four operas are performed each week, and numerous other concerts abound, all of which you may attend at a very small cost.

And now, dear music student, let me close this article with a little advice. Don't go abroad to learn the rudiments of music. Get, first, all the advantages this country offers you. Then, if you must go, study the German language thoroughly; read up German history, mauners, and customs. While abroad look about you; study the

people and learn all outside of music you can. Keep a journal in which you may jot down all your thoughts and impressions. If capable, write articles for newspapers and magazines at home. In fact, cultivate brains as well as music. Then when you return home, don't bring German manners with you, don't wear long hair, and don't be continually saying, "When I was in Germany," etc., but be a wide-awake, patriotic American. For, my dear sir, America is the greatest country under the sun, and though Europe may be ahead of us as yet in art and refinement, this country is going to surpass her in the near future, and you are one of the many who are going to aid her to do it

#### FLOTSAM AND JETSAM.

Do you consider this a strange caption for use in a purnal devoted to piano teaching and study? The application is close and pertinent, as you may discover if you ponder it a little. Those who live on the coasts are familiar with it. A beach strewed with wreckage and, perchance, human bodies, is not an unfamiliar sight to them. It is not the storms alone which throw up flot-Even in days of caim, drift and débris may be found upon the shores of old ocean.

The storms, however, are the cause of the most of it. At this writing the daily papers are full of reports of loss of life and property, and flotsam is being thrown upon the shores. Large as is the flotsam, how much greater the amount that sinks, never to rise until that day in which all dead shall come forth. We see much flutsam, but the jetsam is far more abundant, and this we do not see, for it sinks into the depths.

Are you asking, what has this to do with your work? Surely there is a lesson in it. Are there not wrecks in life, and more particularly in music life, all about you which are cast upon the shores of time? Do you not meet them constantly? And are there not more who sink out of sight and become the jetsam of active life? Yes, but what have I to with this, do you ask? Well let us see. It is not intended to make this a sermon, so we will not attempt to enlarge upon your duty in lending a helping hand to these distressed fellow-mariners in music life. You know how much you can do in encouraging and helping to lift ap,

What is intended is to point out how this idea of flotsam and jetsam, which is usually taken to mean loss and wreckage, may be made to mean gain and development, without the wrecking of the hopes of others.

Now as to how this shall be done. There are continually coming to you experiences, thoughts, developments of method; old things impress you with a new force and bring new knowledge; or perhaps your ambition longe for greater opportunities. You desire the sphere of which you know just enough to make it alluring, but which, if you knew more about, you would be content to let alone. These and many other things are flotsam and jetsam from which lessons of content and better work would be learned if they could be interchanged. They come to some of us with the bitter accompaniment of adversity.

In instituting this department we want to bring about this interchange with no loss to any one It is proposed to put before you and confinent upon everything which we think will stimulate you, enlarge your horison or benefit you in any way. We invite you to send inquiries, ideas, experiences, or anything on which you desire light. If you have difficulties in your work which are not directly connected with your study or teaching and yet do much to hinder you from reaching your ideal, send them to this department, and perhaps we can help you.

We hope to present to you the experiences of some of our metropolitan teachers and give you an insight into the musical life of the larger musical centres. This, with whatever we can add to increase its interest and usefulness, will constitute the department of Flotsam and Jet-

If you would like to see it beneficial send to it whatever has been thrown into your professional life that will be of help and interest to others. And in return you may be helped by the experience of others.

A. L. MANCHESTER.

#### WHY THAT FAILURE?

BY CHARLES W. LANDOW.

TEAT pupil had better talent than the average; he took lessons since he was seven years old, and of good teachers. His piano was one of the best, and his parents were careful to have it in good tune and order. Providence and parents, fortune and teachers did exceptionally well for him. What is the cause of his being but a poor player? Every stone of the arch may be perfectly fitted, of the best material and workmanship, beautifully. carved, yet the arch will not stand alone without its keystone. That boy had everything in the way of talent and opportunity; the arch would not stand alone, the boy could not play. The one lacked a keystone, the other lacked a method of application. Who was to blame for his want of success? First the boy himself; second his parents, for not requiring him to make something of his telents and opportunity, and for not helping him to pratice by setting apart regular hours for it and sacredly holding them for him and, him to them; third, his teachers should have demanded this regular practice of his parents.

She had a beautiful voice, which was finely cultivated; she had a pleasing presence and a magnetic influence over her audience; she sang with soulful expression, yet she seldom remained in any choir her full year. What was wrong? She was dictatorial and self important; she made sarcastic remarks about the efforts of the other singers; she was unpleasant when other singers had solos, seeming to claim all out he solo honors for herself; she was late at choir practice, and often excused herself from staying till it was over; she was frequently away from her church, visiting distant friends, and was careful to send an inferior substitute. In short, she was an example of "Selfishness defeating itself."

That teacher had talent that almost amounted to genius, He had as good an education, both literary and musical, as money could buy. He was a fairly good student. When his education was finished he secured a fine position as director of music in a well established seminary. He did not stay his first year out. Why? Que of his best teachers said: "He is always making an exception of himself. He demanded whatever he could that should be different from that which other pupils of my class had. He was at a seminary conservatory whe he took lessons of me, and he was always in trouble over the breaking of rules; out of his room in study hours, out walking when he should have been studying; wanted to play the organ when he was due at the piano ; wanted to study his Latin lesson when he should have been at the organ, and so he got into some other pupil's way. Still be got his lessons well, and stood high in his studies." In short, when he finally became a director he kept-up his old ways, not on time, a lack of method, making an exception of himself, disturbing the government and order of the school for the sake of having his own way, until his room was worth more than his presence.—Home Music Journal.

Bubinstein and Female Musicians .- William Steinway relates that, when speaking with Rubinstein on the great progress made in music, which is largely due to the refinement and culture of our American ladies, "I was staggered by Rubinstein's reply. 'Well, friend Steinway, said he, 'I think ladies ought never to study music as an art. At least they ought not to take up the time of teachers who are able to teach and make true artists. And I will tell you why, he added. 'There is no question but that there are twenty musical ladies to one musical man, and my own experience is that they learn more quickly, have more poetry, and, in fact, are more diligent pupils than men. But what is the inveriable result? When a young lady has become a perfect artist some handsome moustache comes along, and she chooses the handsome moustache in preference to her I need hardly say that I demurred somewhat at this, as I do not believe in the policy of relegating musical ladies to becoming old maids. I then learned from him that his favorite pupil, who was but twenty-one years of age, one of the most accomplished artists, and, to his idea, undoubtedly the greatest living lady pianist, had just announced to him her engagement to a hand-"some Russian officer. "

### WHAT IS CLASSICAL MUSIC?

DEFINITIONS are rarely satisfactory. Our good friend the Dictionary tells us a mountain is "ground rising above the level of the surrounding country; a high hill." Quite true; but those who have witnessed the glories of Mont Blanc will smile at the beggarly inadequacy of the description.

To define classical music is well-nigh impossible. Franz Niecks says, "Those who have made efforts in this direction have defined rather their own capacities than the capacity of the thing they intended to define."

According to another eminent musician, classical music is that in which thoughts, beautiful in themselves, are also beautifully treated. A good definition to a certain extent, but somewhat lacking, in that it renders the beautiful a mere question of individual taste. Persons might doubtless be found who, arguing from this proposition, would regard classical such abominations as "Ta-ra ra," and "Daisy Bell,"

The same musician adds that the term is also used to characterize compositions which, after lapse of time, are universally accepted as standard works, and to distinguish the period of Form from that of Romance.

Without question, time is the surest test of all Art. Like a great winnower, it separates the chaff from the true grain. The former falls into the abyse of ignoble oblivion, while the latter remains to form the life giving food of future generations.

The sturdy oak increases yearly in strength and value, and gradually attains the majestic stature which none can deny. The bindweed flaunting gaily on the hedgerow has its little hour of pomp; then fades, perishes, and is forgotten.

So also with music. The great classical masterpieces remain forever in unrivaled stateliness and grandeur. Thousands of drawing-room ballads, comic operas, etc., have their brief flash of meretricious popularity, then \*

" execut ownes! Their departure is not even noted, still less regatted. A manifestation of the survival of the fittest.

"The right only shall endure, All things classare but false pretences."

It is difficult to decide on the applicability of the term classical to modern music. We live too near the great composers of our day to judge dispassionately of their work. The magnetism of their presence holds us. The spirit of the age binds us. Standing too close to the canvas we highly extol the brush marks, variety of the pigments used, or else shriek loudly at the crudity of color and lack of design. We err on the side of extravagant enthusiasm or ignorant cemence. When the intervening hand of Time shall have pushed back the picture into a better light, clearer eyed critics will give an unbiased verdicts. Then will the mellowed tints, softened shadows, purity bof outline, originality, and force of conception place it forever in the front ranks of art; or its innate worthlessness will stamp it as irretrievably condemned.

The contemporaries of Beethoven hurled their anathemas at his head for his daring innovations in the use of discords, which we have since learned to love as "harmonies not understood."

Music which is classical appeals to both brain and heart. The lighter-kinds of music excite only thesenses. The inherent dignity of classical prevents it from being thus degraded. It may be regarded in two ways: scientifically, emotionally.

Scientifically, it makes demands on the intellect, for a certain degree of mental capacity is essential to its comprehension. It offers endless opportunities of research in the domains of harmony, counterpoint, analysis, and construction. The closest investigation fails to exhaust its illimitable treasures. It is the University in which every earnest musician must graduate—the Alma Mater who directs the inspirations of the embryo composer.

Emotionally, it is the mightiest of all music. With a wondrous power it arouses the higher instincts, quickens the nobler impulses, and, with unerring directness speaks straight to the heart of man. By its means the soul is lifted above the narrowing influences of this world,

and given entrance to a kingdom of light and sound,

Those who have learned to listen to its mossages can testify to their infinite variety and suitability to every need. They know how the strains of a glorious symphony can awaken dim echoes of long past joys and buried sorrows; whispering peace to the weary, comfort to the mourner, hope and confidence to the depressed; and telling of mirth and gladness to the young and joyous.

To elevate, to refire, to leave the hearer all the better for having heard—surely music which faithfully fulfils this high function may justly be designated classical.

Whence comes the subtle strength, the capacity for sympathy, which is found only in classical music?

Perhaps Marie Corelli is right when she makes her dreamy Férax surmise, "The first strain of the glorious" Tambhiner!" may have been played on the harps of heaven, and, rolling sweetly through infinite space, may have touched in fine far echoes the brain of the musician who afterward gave it form and utterance. I would love to think that nothing is truly ours, but that all the marvels of poetry, of song, of art, of color, of beauty, were only the echoes and distant impressions of that eternal grandeur which comes hereafter!"

The wild, poetic fantasy of a youthful visionary—the prosaically matter-of-fact, will probably exclaim: Even so; but may not the fantasy contain the germ of truth which will one day be developed into a key to solve the mystery of the baffling enigma—What is Classical Music?

JENNIE LUGRY,

#### ON LISTENING TO MUSIC.

There are two ways of listening to music. In the one the ear of the listener is constantly following after the melody to the exclusion of everything else. The untrained masses listen to music in this way. Both ears, so to speak, are on the melody, or the "tune," as they call it; and when there is no "tune" to them there is no music. The educated or trained listener hears with both ears, too, but one only is kept on the melody, while the other hears all the other parts, and hears each melodic figure that may be brought out beside the "air." It also hears the changes that are rung in by the chords. In short, the trained listener sees, with his ears, the whole musical pictures. He not only sees the prospective, but he goes into detail and sees the foliage, the lights and shades, the winding of the stream, the rocks and ledges, the roadway beside, the cart, the ox, the peasant in his shirt sleeves, his contented mien, the pebbles and the grass at his feet, the patches on his pants, the indifferent poise of his straw hat, his rustic beard, his rolled up sleeves, and a hundred other things that go to make up the picture. This is the way to listen to music. Good music is a faithful tone picture of something, and this picture must be seen, not only in perspective but in detail, before it can be intelligently

When you listen to music, 'endeavor to hear it all. Hear every chord, every motive in any part, every light, every shade, every purpose, every-detail, and when you have accomplished this you will be surprised to find in the higher grades of music how small a part the "tune" plays. In the lowest or elementary forms of music the "tune" is about all there is to hear, and this is why, perhaps, the masses love melody rather than harmony. They see the man, the ox, the cart, and, perhaps, the mill in the picture, but they do not see the harmonious blending of the details that give it the setting and the life.

If the children were brought up to read music as they read their primers, and were kept at the pianos as a duty, as the little Germans are, instead of making practice optional with the child, we should have a very different musical standard in this country.

The teacher is the mediator between the pure and high art, as shown in the works of great masters, and between the young and the coming generation.—Louis Köhler.

#### LEISURE MOMENTS.

Nell: Do I play with expression, Professor? Paopessor: Vat do you mean by that er expression?

NELL: Why, feeling, you know?

Professon: It is true, Mees, you do feel about for the keys a good deal.

Sur (to a musician who has been talking in a somewhat gloomy vein): Aren't you something of a pessimist?

Hz: I beg pardon.

SHE: Aren't you something of a peasimist?

HE: N-not I'm a clarinetist.

"So you are a pupil of Light?"

Ohlyes."

What Liezt?"

"Why-why-of Mrs. Abbie Liszt, of course. What question!"

Young Lady: "We had a delightful time at Music Hall last evening, Mr. Dumley. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?"

Mr. Dunley (hesitatingly)—"Ye-es, but I think I would just as soon have Milwaukee."

GERMAN PROFESSOR OF MUSIC: You must not reach offer dot on de drebles. Dat vas not right.

INDEPENDENT AMERICAN BOY: I guess I'll reach where I pleass on this piano. It's not your piano; it's our piano.

"How do you sell your music?" asked a prospective customer.

"It depends on what kind you want to bny," replied the dealer. "Organ music I sell by the choir, and piano music by the pound."

PAUL DE SAINT-VIOTOR, the well-known critic, was dragged off to listen to an infant phenomenon—a nine-year-old pianist. "What do you think of him," asked the lad's teacher, "for a nine year-old virtuoso?" "I find him half as tiresome as if he were eighteen."

"I DESIRE," said Miss Esmeralda Longcoffin, entering a music store on Austin Arenue, "to purchase a piece of music for my little brother, who plays on the piano." "Here, Miss, is 'precisely what you want." "What is the name of it?" "The Majden's Prayer, for 50 cents." "Only 50 cents! Why, he's much further advanced than that, for last month he played a piece worth 75 cents. Haven't you something for a dollar?"

"Music," said the emfnent pianist, as the reporter to whom he had kindly accorded an interview ran his pencil rapidly over the paper, "is the most elevating of sciences. It moves the deeps of one's nature, refines the sensibilities, and enlarges the heart. It—what were you about to ask?"

"I should like to know, sir, how you regard the distinguished virtuoso, Prof. von Bergstein, as a musician?"

"He is nothing, sir, but a cheap, vile imitator—a base counterfeit—a tenth-rate keyboard baseer, sir!" exclaimed the eminent musician, scowling fiercely.

Suggestions and Comparisons.—The value of the services of a music-teacher depends largely upon the suggestions which she may be able to give her pupile. Almost any person can teach solely from text; but the teacher who, from general knowledge, experience, contact, comparison, and observation can offer valuable practical suggestions, will knock the persimmons; whether the pupils benefit by them depends largely upon the readiness with which they receive them.

It is not enough that the teachers should know the notes, how to sound them, and manipulate the keys. She should be posted on all the elements which go to make music the universal language of mankind—the divine art. This can be secured only by studying, comparing, scrutinizing, and observing.

Above all don't forget to exercise continually the crowning habit of cheerfulness. It is catching, interesting, and elevating. It will grace your person; it will add a charm to the technical work of the popul. And its possession costs nothing.—Musical Record.

# PRACTICAL PEDALING FOR TEACHER AND STUDENT,

BY PRIDERICE S. T.

In last month's issue we considered the fundamental principle of pedaling; that the pedal must almost invariably be taken after the tone; whether it be used to join tones and chords which cannot be connected by the fingers for tone color, or to enrich and beautify the tone. Several simple exercises and devices for gaining the necessary independence of hand and foot, applicable to all grades of pupils, were given; the influence of single accented tones in swallowing up dissonances occasioned by an unbroken use of the pedal was touched upon. (The passage from Schumain's "Papillons," illustrating this point, was inadvertently omitted. It is a as follows):—



Now, we come to pedal effects of considerable difficulty, but which are often essential to artistic playing.

An ingenious use of the pedal is that by which it is made to sustain one tone generally in the base—while changing harmonies are played elsewhere and separated from each other by a dextrous touch of the foot. This depends upon the greater persistency of vibration in a long and strongly struck string as compared with that of shorter or more lightly struck strings. App illustration is found in the following measure from Moszkowski's "Moment Musicale" in C sharp minor:—



The B in the base should be sustained during both chords above ; it cannot, however, be held by the hand, and an unbroken use of the pedal results in dissonances between the chords. To gain the desired effect the B is played firmly with the pedal, then when the change of harmony occurs the foot is raised slightly and brought down again as quickly as possible. The momentary fail of the dampers on the strings is sufficient to check the vibration of the shorter treble strings, but not enough to silence the long base string, which continues to sound with the new harmony, This effect requires considerable definess on the part of the player; the foot should not lose contact with the pedal and the ear practiced in gaining the effect desired. It can be applied to a succession of harmonies with the sustained tone held as a pedal point; the lower the tone occurs and the higher the changing harmonies, the more successful will it be. In such a use of the pedal the instrument and the execution of the player come into consideration. Much can be accomplished on a concert grand piano with its long, strongly vibrating basa strings, which would be thin and ineffective on an upright piano. A player, too, who possesses sufficient strength of touch to bring out the full power of an instrument can attempt more in the way of pedal effect than one whose touch is weak and unformed, and thus cannot give the dominant tone or chord with sufficient emphasis.

Still more singular is the so-called trilling of the pedal. Sometimes it is desired to have a pedal effect in rapid passages composed of scales or successions of chromatic harmony. To secure this without offending the ear by the great mass of disconance which would result from an unbroken use of the pedal, the foot is lowered and raised rapidly in a trilling manner, quasitrillo. The lower this passage lies the more rapid must be the moreunet, owing to the greater persistency of vibration in the lower tones, while in the very highest register it can be neglected entirely. It is for this reason that Liszt in his cadenzas generally releases the pedal as the middle portion of the piano is reached.

A very good example of a passage in which the trilling of the pedal can be applied is the cadena on the
chord of the diminished seventh intermingled with short
chromatic figures which ends the introduction to Raff's
Fantasie in B minor in "Tannhäuser." The pedal is
held during-the ascending run and during the first three
or four groups as it descends; then the foot rises, at first
once for every group, then oftener, until during the
chromatic scale which terminates the cadenza it rises
and falls as rapidly as possible. Such effects are silowable only as climax in moments of the highest excitement, and then only when players have sufficient endurance and execution to carry them through successfully.

The following studies and pieces I have found particularly useful in gaining command of the pedal. They are given in progressive order and none of them demand either of the more difficult pedal effects which have just been mentioned; in difficulty they range from the third grade to about the beginning of the fifth.

Arthur Foote has published two short pedal studies printed together-which form a particularly valuable introduction to the study of the pedal. The first, an Andante in F, is designed to give practice in binding remote chords by the pedal; this results in some very beautiful tonal effects. The exact duration of the pedal is indicated by notes on a special line below the base staff, an ingenious method originated by Schmitt, which leaves nothing to chance. It is best mastered by first practicing the left hand alone with the pedal, afterward adding the right hand. The second study is an arrangement of an étude in B minor by Heller, which illustrates the application of the pedal to legate passages. It will be found advantageous to practice the accompanying figure in the bass staff—an interlocking p figure for both hands-without the melody, until full control of the pedal be acquired. Mr. Foote has also added some remarks on pedaling, as well as two brief extracts from Chopin and Mendelssohn which throw additional light on the correct execution of cantabile melodies with pedaled accompaniment,

Heller's "Cradle Song" in D flat affords a beautiful study in pedal effect; the melody can be played staccato with the inward slipping of the finger, while it is rendered legate by the pedal. The tones thereby acquire a floating, bell-like sound, peculiarly appropriate to the composition.

Hoeisel's "Song Without Words" requires the pedal, for the most part, four times in each measure, falling on the second eighth note of each count; the f and if octaves can be played staccato and staccatissimo and sustained by the pedal, a peculiarly modern effect which allows great power of climax with but little effort from the player.

One of the most beautiful studies in pedal effect is the "Valse Lente," from Delibe's "Sylvia," the arrangement by Keach, prefaced by an intermezzo, which, however, need not be used. In the original, a ballet d'actionate ever, need not be used. In the original, a ballet d'actionate ever, need not be used. In the original, a ballet d'actionate ever, need not be used. In the original, a ballet d'actionate ever, need not be used. In the distance is heard at intervals the melancholy, long-drawn tone of the hunter's horn; a plaintive melody from the violoncello follows, which finally vanishes in a chain of trills rising higher and higher, pp and diminuendo. A beautiful effect can be obtained by sustaining the Cflat and B double flat, occurring in the bass staff of the top brace on page 6, each two measures, by means of the pedal. With a firm, elastic touch from the thumb they produce the mellow, vanishing horn effect of the original.

Kuhe's "Feu Foliet" gives an admirable practice in alternate pedal and staccato effect. "The Album Leaf," by Bargiel, is a useful study in short pedal touches. In all the editions I have seen the pedaling marked is simply atrocious. The leading theme is largely staccato, and the style somewhat polyphonic, both of which peculiarities preclude a free use of the

pedal. It should be used only with the isolated eighth note marked in the left hand on the fourth count, and in two other instances, where the left hand has the extension of a tenth, except at the very end when three accented eights occur in succession. Several are printed without the accent, which should be supplied in pencil.

A good rule is to regard all pedal marks with suspicion; they should be tested carefully and only observed in case they fully satisfy the ear. Hardly one composition in twenty is pedaled correctly throughout. The general fault is in directing a too prolopged use of the pedal; unless for a special effect it should be used frequently and not sustained iong at a time, with constant care as to taking it according to the rules laid down above.

A somewhat advanced pedal study is found in Czerny's Op. 740, No. 6. This requires the pedal, for the most part, twice in each measure; it should be taken with the second thirty second note of each group played by the left hand. The first note of the group must be played with sufficient firmness to be sustained throughout the following group, which is played by the right hand.

Grützmacher's "Album Leaf" affords a fine study in discriminative touch. The melody, printed in large notes, is accompanied by extended arpeggios divided between the two hands, and is played largely by the fifth finger of the right hand. The fundamental bass note is played by the fifth finger of the left hand, while both are sustained by the pedal. Three grades of power must be observed; the melody tones twice as strong as the fundamental bass tones, and these in turn twice the strength of the accompanying tones, thus introducing the greatedifficulty of the piano,—the playing of a melody, by the weak fingers while the accompaniment is intrusted to the strong fingers. The composition is best learned by disregarding the melody entirely at first, practicing the arpeggios alone with the pedal. When these are mastered and the true harp-like effect secured the melody can be added with but little difficulty. It is played staccato but sustained by the pedal-staccato to the eye, but legate to the ear. Only in several phrases, where a change of harmony occurs during a sustained note of the melody, must the key be retained by the finger

In the study of the pedal it must not be forgotten, as Venino aptly puts it, that "the most beautiful of all pedal effects is that obtained by leaving out the pedal at the proper moment." All effects, however beautiful in themselves, become monotonous and lose much of their charm if continued too long at a time. The occasional omission of the pedal for a measure or two often makes the effect of fresh air in an overheated room.

The pieces enumerated give an excellent and varied practice in all ordinary uses of the pedal. For especial pedal effects the works of Liezt, Moszkowski, Scharwenks, Jensen, Mason, and other modern composers afford simost every possible management of the pedal. In such compositions its treatment depends upon the esthetic taste and musical feeling of the player, but the foundation of all artistic pedaling rests upon the principles illnarrated by the exercises given at the beginning of this article.

In the last few editions of this paper there appeared the advertisement of a concern calling themselves Modern Press Association, of Chicago, Ill. Their advertisements; calling for reporters and detectives, we have noticed in many of the prominent papers of this and other cities. We wish to say that as far as we can discover the concern is not responsible, and we would advise our readers to have no farther communication with them.

The first and most indispensable quality of any artist is to feel respect for great men, and to bow down in spirit before them; to recognize their merits, and not to endeavor to extinguish their great fixing in order that his own feeble rushlight may burn a little brighter.

—Mendelssehn.

## NOTES FROM A PROFESSOR'S LECTURE,

"I HAVE spoken to you of the dignity and worth of music; it is a noble art, but I beg of you not to worship it blindly to the detriment of your understanding. Music exalts and purifies, but the power to be exalted of and purified lies in you and not in music."

"Above all things do not indulge in cant, in hypocrisy. Do not convert music into a fetish and pay mock worship touit. Suspect the talents and wisdom of those who continually prate of the beautiful, the inexpressible and the unapproachable. There is a good deal of this lip worship in the followers of music, and these who indulge in it are generally the drones, the incapables, the humbugs,"

"If you are physically hungry do not feed on music to nourish you; if you are stupid do not expect music to give you wisdom. No art can teach you to love beauty; the feeling must be in you, the power of recognizing must be in you, the desire to love beauty must be in you, the knowledge of what constitutes beauty must be in you. Do not expect music to supply you with a conduct of life, a theory of mathetics or a cure for toothache, or you will be woefully deceived."

Real lovers of music are as rare as real musicians; the majority of so called lovers of music are simply sheep that unthinkingly follow a leader. The bellwether bleats, the sheep bleat; the bell wether frisks before Beethoven, Bach or Wagner and the sheep instinctively frisk. In the army of art lovers, as in the army of warriors, there must always be a leader; the soldiers have been taught to obey and not to think. This leads to victory in battle and to idiocy in art. Obedience in the soldier is necessary; but in art he who shouts for what he does not understand is taking elaborate and unnecessary trouble to make a fool of himself."

"You are not yet capable of judging, and I tell you that Beethoven's music is of the finest quality. It does not harm you to temporarily take my word on trust. Your studies will vindicate my assertion; but if you turn from your studies and are content to accept my assertion without proving it, you are not honoring the great master, you are not honoring me. There is simply an empty spot in your brain and you have refused to fill Do not talk enthusiastically of the great composers while these empty spots are in your brain; you do not deceive anybody, not even yourself."

"Be independent but never arrogant; if you cannot enjoy Beethoven's music confess the fact frankly to yourgelf, but do not boast of it in public. Where the centuries have agreed, it is safer to suspect your own taste than the verdict of history. Keep silent until you are wiser, even if you never open your lips during a long lifetime."

"Let me beg of you never to worship technic for its own sake, for just now we are in an era of ornament worship. Technic is simply the means to an end and not the end itself. If you read much of current musical criticism you will frequently find that technic which applied to method is treated as if it were a part of music, which is an art. This is the same as if you were to confound dumb bell exercise with healthy muscular tissue."

"Every musician of any reputation is supposed to be technically proficient; what is required in a musician is that he or she shall correctly interpret the given work, and the interpretation is good or bad as it gives or fails to give the intentions of the composer. Where is the art merit of a pianist who simply plays correctly the notes before him; what is the value of brilliant technic in a Beethoven sonats, for example, if the technic leads to nothing but nimbleness of finger display? I want Beethoven, not scale passages brilliantly played. What was Beethoven's idea in writing this movement; show me his soul; play as he intended the piece should be played; use your technical skill in giving in sound what the composer intended, and I am grateful. But if you cannot interpret the composer, if you sing a Hindel's song simply to show how faultlessly you can trill; if you sing me a Mozart aria simply to prove that you have a correct ear and a cultivated voice, I say that you have still to prove that you are an artist; I say that your technical knowledge has no greater art value than the scream

of a locomotive whistle. Technic may astonish but it cannot convince. Suppose that a man is technically proficient in all that pertains to the technical work of a sculptor! If he cannot carve a statue is he an artist, and shall I go into rare ecstasies at the skill with which he chips marble ?"

"If you would know what relation technical knowledge bears to music study the works of Mczart, and if you are not wise enough to discover anything else you will at least find that the idea, the emotion comes first, and that rare knowledge is used simply to add extrinsic beauty to that which is beautiful in itself; it is giving the soul of beauty a fi: dwelling place. If, however, the extrinsic ornament is all that the artist has to offer have they the slightest art value? In a Händel song is it sufficient to sing the notes correctly; were his majesty, his dignity, his genius nothing but a trill brilliantly executed, a high note faultlessly sung?"

Master technic but keep it in its place. An artist in the sense with which I am using the word is an interpreter; he stands between you and the composer, and his art value is in proportion to the skill with which he reveals to you the thoughts, the emótions and the intentions of the composer. If you cannot see the composer for the artist then label the artist charlatan, however great may be his technical knowledge and his reputation."

"I am earnest on this subject for the season already given; in our era of mediocrity mere technic is receiving the attention and praise that it does not deserve; piano poundèrs, acreamers, fiddle scrapers are being ranked as rare artists simply because of their technical knowledge. What we true lovers of music want is the composer and not the artist, and yet we are continually being asked to accept the artist in the absence of the

"Shun this and all other species of humbug; aim for the highest art and refuse to accept sham art in its place, though the sham art be supported with the highest praise and has grown old enough to have become a tradition."

"Learn what is best in art and then use it as a test in all doubtful emergencies; when you have once become acquainted with what is best in piano playing, in violin playing, in singing, you will readily detect mediocrity."-Leader.

### THE MISSED LESSON QUESTION.

BY O. W. FULLWOOD.

ALL teachers have wrestled more or less with this subject. The question seems to have so many exasperating phases that it is almost impossible to grand against all recurrences of the bete noir.

One, if not the greatest difficulty, is that so many people do not regard their music agreement in the same light as any other business contract. They appear to expect music lessons at their own pleasure or convenience. No matter about the rights of the music teacher, he is teaching for pastime, and doubtless lives on his love and enthusiasm for his divine art, and has no need for bread and butter.

I have met people who said, "Oh! music teaching is mere play; no work about that." New, what is one to say or do when confronted with such hopeless ignor-Anne?

It is invariably the case that the discouraging, careless, indolent pupils are the ones who miss lessons. The intelligent, talented, and industrious pupil seldom has this fault. He or she is anxious, to make all possible progress and will not miss a resson unless actually obliged to. If the teacher makes a rule that missed lessons will be charged, except in cases of illness, it is astonishing how often certain pupils will fall ill or be indisposed. Such excuses as the following have met the teacher upon finding the pupil not at home, "Mary has gone skating;" or a note is sent informing him that Sarah has company; " another, " Fannie is going to a party this evening and is too busy this afternoon to take her lesson."

Even if these missed lessons are paid for the pupil's

progress is retarded, and they contract habits of careless practice, and finally prove a discouraging failure and a disappointment, to themselves, parents, and teacher.

But oftengwhen missed lessons are charged in the bill this class of people will say, "We did not have these lessons and it is not fair to pay for something we have not received." And yet they contracted for that time every week and the teacher has to hold that hour for them when he might be giving a lesson to a better pay-ing and more satisfactory pupil. If these lessons not counted the quarter might be protracted to six months or more. I sometimes think it would be a good plan to have a written contract, plainly stating the forfeits, with each and every pupil, -such contract to be strictly enforced, legally if necessary,

But I believe there is a good time coming; and people are beginning to view this subject in its true light. And it is the discussion and agitation of all questions pertaining to the profession in musical journals, like Tax Erunz (how much we have to thank you for), that are educating people to an understanding that true business principles should govern the relations between pupil and teacher. So let us take courage and still agitate.

#### · MAXIMS.

- I. Maintain dignity without the appearance of pride.
- 2. Persevere sgainst discouragement.
- 8. Keep your temper.
- 4. Be punctual and methodical in business and never Drocrestinate.
- 5. Preserve self-possession, and do not be talked out of conviction.
  - 6. Never be in an unfitting hurry.
  - 7. Rise early and be an economist of time.
  - 8. Practice strict temperance.
- 9. Manner is something with everybody, and everything with some.
- 10. Be guarded in discourse, attentive, and slow to
- 11. Never acquiesce in immoral or pernicious opinions. 12. Be not forward to assign reasons to those who
- have no right to ask. 18. Think nothing in conduct unimportant or indiffer-
- . 14. Live within your income; be ever saving; avoid
- as much as possible either borrowing or lending. 15, In all your transactions remember the final ac-
- count with your Maker.
- 16. Oftentimes the blackness which we believe we see in others is only our own shadow.
  - 17. Sloth makes all things difficult, industry all easy.
- 19. Good manners is the art of making those people easy with whom we converse; whoever makes the fewent aneasy is the best bred man in company.

-Oliver Wendell Holmes once satirized a fashionable young woman's piano playing in the following characteristic manner: "It was a young woman, with as many white flounces around her as the planet Saturn has rings, that did it. She gave the music stool a whirl or two, and fuffed down on it like a twirl of sospsuds in a hand basin. Then she pushed up her cuffe as if she were going to fightfor the champion's belt. Then she worked the wrists and hands, to limber them, I suppose, and spread out her fingers till they looked as though they would pretty much cover the keyboard from the growling end down to the little squeaky one. Then those two hands of hers made a jump at the keys as if they were a couple of tigers coming down upon a flock of black and white sheep, and the piano gave a great howl; as if its tail had been trod on. Dead stop-so still you could hear your hair growing. Then another howl, as if the piano had got two tails and you had trod on both of 'em at once; and then a grand clatter and scramble, and strings of jumps up and down, back and 'forward, one hand over the other, like a stampede of rate and mice more than like anything I call music."



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Nº 1762

# GOOD NIGHT.

SONG WITHOUT WORDS.



# GOOD NIGHT. ONG WITHOUT WORDS

SONG WITHOUT WORDS.

Moderato. Primo.

FRANZ BENDEL.













Nº 1774

# IMPROMPTU



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1774 - 4









# TOCCATINA. \*EXTRACT,

The Melody is played with the thumbs of each hand in alternation."
It must be clearly defined and well brought whit Keep the muscles of the arms and writes in a continuous state of relaxation, with the exception of a slight-contraction of the thumbs, necessary to the proper marking of the melody.



- And the second second

#### LETTERS TO TRACERRA

#### ST F & S. B. HATHATE

I nave three papels, ugod testre, aftern, and sigh toon, who have every right, still hands. They cannot section octaves or obords, as they manned opporate their hağura. Boma thinh it to b good plan to nirotch that Reques apare, and others do not. Also another pupil, aged ten, who torgets her old pierce as soon as ahe learns a new one, although I keep her reviewing her old unes all the time. Kindly give me some mirios and obliga-

fitnes there is no manus written for pinnaforte (except Since there is no measur written for pinnoferic (except premer present for absolute beginners), not containing chartes and coraves, it is plain at the start that pupils not able to play chartes and ectures have just one alter-native, which is, sither to become able to play them, or she did some other occupation than playing the piano. And muce the pupils are taking lessons and evidently desure to play, the choice seems to be obligatory to greath the hands outil obords and octaves can be reached. The questron, therefore, in, Can this be done, and it so, how? and it so, Ame !

I have never yet met with a pupil of fifteen or more anable to reach as octave. If the fingers are very abort and the integracents between the fingers come up far toward the second joints, the spread of the fingers will toward the second joints, the spread of the fingers will be very inamficient, and after the best has been done that can be done, the pupil will be inadequate to a great deal of brilliant music written for ordinary hands. Then there is much music composes by persons of large hands, able to play tenths easily. Which always presentate ordinary hands the same difficulty as ordinary music presents to thuse abnormally short hands.

If we want to play there is only one way, which is to take every possible method of enlarging the reaching powers of the fingers. For this purpose, after some preliminary practice upon the plain Two-Finger Exercises, lest the pupil take up the broken third legate, as given on pages 21 and 22 of Vol. I of "Touch and Technic." Then go on to the exercises in extensions, as given on pages 25 of the same book. Another kind of pracanable to reach an octave. If the fingers are very short

given up pages 21 and 22 of vol. 1 of "Touch and Tech-nic." Then go on to the exercises in extensions, as given on page 25 of the same book. Another kind of prac-tice which is fivaluable with hands of this kind, is that upon the Two-Finger Exercise in double sixths, see upon the Two-Finger Exercise in double sixths, as given on page 24 of the same volume. All of these forms have in viewige fiexibility of head. The double sixths (which should be practiced with the hands separately) in particular are very mellowing. I have never known a hand to fail of yielding to these, if certain precautions are observed in the practice. Hold the wrist low, bring up the weak side of the hand so that the bruckle of the fifth finger is as high or higher than that of the second, carry the hand well over toward the weak side, so that the fourth and fith fingers lie almost along the line of the keys (instead of lying aronawing of weak side, so that the fourth and fith fingers lie almost along the line of the keys (instead of lying crosswise of the keys, as they generally do with small hands), and, above all, without allowing the wrist to rise, raise the points of fourth and fifth fingers high, preparatory to straking. The second finger, which is usually raised very high in these exercises, must be kept very low. Devote all the attention to the fourth and fifth. This exercise has never failed me within three or four weeks' use, twenty minutes per day, to render the kand-vastly more fearble; it also promotes reaching, and brings the hand up into a good curved position, or, which is more important, strengthess the hand so that it comes up isto a good position without special attention.

a good position without special attention.

I have often used a set of exercises, which Mason called "Extension Exercises" in the old book, in which, beguning with any Looe of the chromatic scale, the two called "Extension Exercises" in the old book, in which, beginning with any loce of the chromatic scale, the two forgers play successively a major second, minor third, major third, and parfect fourth, and back, making a group of twelve tones, four unplets, on each degree of the chromatic scale. For instance, beginning with C. play C. D. C. B. flat, and so on, D. E flat, ment the whole octave. This is played perfectly legate, and it must be carried through all the fingers. It is invaluable. Bookides thems, the penpl should go at the work of savesthing the fingers apart in good cornset, and no evil resolute will be experienced except where soremen remains will be experienced except where soremen remains some hours also successed, Where he supposer go a little more slowly spoon the experience which considered the powers. Mach of the case be done away from the peace by reaching upon a toble, Fewering a healt down between the figure, and so on. Brery hind of green anchor constructions were because they care them to the peace of green anchor on the fine part has been been them to the or play otherward enough it they have been some them to the peace of the work of the case have broade large account to the work of the supplementation of the fine the supplement has to give a them. It would be found only of fine faunt hinds with the date thems. It would be found only the faunt have been been to design the date themselves.

Then or a grand ellargemen.

I with respects he then people who become here said as you do not mention whether the neighborly bearin them by bears, or cally by earn. It is probably businessim, and an entire the new tentor the materials. two meant. A possible of topions to moransary to relieve the meant. The protective incline applications in they archeols work to the final and account to the account of the account to the account to the season, that it who has an including our considerate meants hope to make it areas. All you can due to be adout your melanticate to how ments and apposite a limit before, and then also would in principally made by the of prospect when they would in a principally made by the of prospect when the year things. Chinevants it would be alongwisher up to learned for a pleaguest place of residence. This much becomined in alongwisher, upon traver. Let us be maderain. With reference to the hands above mentioned, I will odd, It is easy of the coverion controllation of the world odd. It is easy of the coverion controllations of the world

With reference to the hands above mentioned, I will odd, it is one of the curious contradictions of the world that when nature has taken particular pains to whittle a pag square, that pag always has a fascization for a round little. And then it is a question whether to rechape the bole or whittle off the corners of the pag. And in any once the fit will not be so good as when a hole of one kind is fitted with a pag of the same kind.

" Will you kindly inform me whether it is advisable to begin Mason's Two Finger exergics with a pupil only helf way through Beyer's " Instruction Book" ? Never having employed them, or, in fact, seen them at all, I am unable to judge of the best time to commence them, or whether to use them or something else. The child has a splendid hand for the piano, yery flexible, but I foresee much trouble to arise from incorrect position; also the wrist doing the work for the fingers." Ss. M. A.

A serious and intelligent teacher, such as the above letter-represents, cannot do better for her work than to get the entire four volumes of Mason's "Touch and Technic," and read it carefully through, especially the directions with regard to the manner of applying the exercises. In this she will find an entire naw world of which as yet she is ignorant. There are many methods of practice and varieties of touch which no other instrucof practice and varieties of touch which no other instruction book so much as mentions. Moreover, as I have
repentedly observed, it is one of the evils of our work
that music is "run" by two opposite classes of people,—
those who play the piano, and those who know all about
it but do not play. The latter generally know as great
deal about music, but they do not always know music.
They understand, but they do nothing institively nor
musically. Now it is the main value of Mason's work
that it comma neares muting since practice in line with that it comes nearer putting piano practice in line with the actual needs of musical playing than any technical work I have ever seen; and while some of the directions

the actual needs of munical playing than any technical work I have ever seen; and while some of the directions may not be clear to the new reader the first time, this is one of those cases where if the reader will proceed to "do" she will presently understand better. Doing and understanding go together, the one helping the other. Now with reference to the I wo-Finger Parcise. Phase often said that it is invaluable, and our twice that there, are teachers, like Mr. Virgil, who believe and say that it is a mistake for Mason to require bearing down in the earlier stages, for the reason that it is. If one the wrist. But Mason obviates this by proceeding at once to the arm and hand touches and the devialized, in which the fiexible wrist is a sine qua non. Hence, he never meets this difficulty. A beginner ought never to know what a stiff wrist is. I mean a beginner of proper age, seven, eight, or so. An older one might.

Beyer's "I astruction Book" is a very fair primer of music is the key of C. But it has as little as possible relation to the act of piano playing. If you will get my "Twenty Lessons to a Beginner," and read it through you will get the exact opposite of the Beyer work. I do not say you will like it better, but it will give you some ideas. I mention this work because it was written expressly to illustrate a way of introducing modern ideas and laying foundation for mentionship with young papils.

I am very much possied over Vol. III of Dr. Ma. son's 'Touch sad Technic.' He uses the chord of the diminished seventh in the C position.; Is not this the diminished seventh of Q minor? And if so, why does he not put the proper signature of two flats?

On page 7, referring to the derivatives from the dissisted assenth, he speaks of secondary sevenths. Kindly explain what a secondary seventh is, and what figures in the tabular view are eccondary?

" le Figure XIII the so-called French sixth of B minor, and Pigure XV the German sixth of the eases scale ?"

Dr. Mannet teaches the derivatives of the diminished hard as keyboard positions, and I expense he wrote the results without organize homeon whatever agentare of fresh helpes for the flest would result in he changed is simple derivative in turn, and that would hard to also nears the entering ergin (from a dephosed and figure erges the entering ergin (from a dephosed and figure ergedpreat), and mad in make the marker more delical. The seem numericary propadly was taken from "Richard's

Binemony," and is applied to all acceptable except that of the Common. Honor all the Environment of the dimin-ished though which are not straight dominant accepts are according generally. The dominant acceptable is acceptable than numbered Li, Lil, and IV. I believe this is all.

-----

t. " Her many costes are there? Please name ihem. 11

2. " Is the beginning and soling note of a phrase socented, or is only one of them, and which one?"

8. " Are not the notes with round dots over or under them socented with the 'elastic touch' described-in Mation's Vol. 17"

4. 4 How many different touches are there in playing piano? Am anaious to know if I am giving all. answering me through your good paper you will oblige."

1. There are fifteen major and fifteen minor scales. You will find the whole assortment in the last pages of Mason's Yol. III of "Touch and Technie." Atso is most musical primers. This is not the place for them.

2. Accentration in music is primarily matter of rhythm, and is not determined by the place of a note in a phrase. The strong accent falls upon 1 of the measure always, except when this tone is tied down and syncopated, when the syncopation is unashly an anticipation of this accent. Hance naither the first, second now are this accent. Hence neither the first, second, nor any other tone in a phrase is accented as such. It is accented by its place in measure, or by reason of some special mark indicated by the composer. When the first special mark indicated by the composer. When the first tone of a phrase is upon the strong pulse, it is accented, but because it is the strong pulse in measure, and not because it comes first in a phrase! You might as well ask me whether the first or second syllable of a word ought to be accented. It all depends upon the word. For this you consult a dictionary. But in music the bar tells you. Accent the next note, unless it is a rest. (The direction might have been conceived in Ireland, but let it pass.) The measure place following the bar is the strong accent. the strong accent.

3. Notes written with dots over or under are played staccatd, more or less and according to the nature of the passage, and by elastic finger or hand touch according to circumstances. No rule can be given.

4. Nobody knows how many touches there are in piano playing, but you can be quite sure that you are not giving them all, you know this when your pupits live through it. In Mason's "Touch and Technic," Vol. I, are given the elementary and typical ways of touching the keys. They are the following:—

(a) Clinging legato, finger touch, holding down, with or without aliding from one key to the next. (I do not) use the aliding energies myself.)
(a) Down arm, where the weight of the arm falls upon the keys.
(c) Up arm, where a touch is made in the act of springing upwards away from the keys.
(d) Hand touch, the hand being thrown in somewhat like the free swing of a fiall, the impulse coming from the forearm, but with a greater motion of the hand than of the forearm. This touch is not taught by other books, I believe.

(e) Finger elastic, in which the touch is made by first extending the finger perfectly strength, and then violently shutting the hand, the finger making the touch in sweeping inwards towards the paim of the hand. This exercise is valuable for strengthening the fingers. In artistic use it would not be used so violently except in a first samp reserve. a fortissimo pessage, with staccaso, and in not too quick movement. It means extreme individuality of tone and

suphasia.

(f) The hammer touch of the finger, like that in five-finger exercises. This is the touch for scales, arpeggos, and all passage work for fingers.

(g) Devitained finger, in which the hand and finger are devitained as far as possible, and the playing is as light, fast, and delicate as possible. This is employed as an offset to the extreme over-vitalizations of some of the forms praceding.

se an utune to the extreme pre-vitalizations of some of the forms preceding. I solices that these are all the typical touches, but there are structured so fadeles, made by combining ele-ments of two of more of these. Such combinations come of their own accord when the elementary methods are known. Musical feeling will indicate the time and the

-- Patient practice goes for naught without artistic guidance. Place a gifted child with an incompetent teacher and you destroy much that sature has done. No amount of grantine and diligent study can oblitarate had procepts drives the impressionable usted of youth. If you maked give year child the heat muncal building; give him none. Let his time and year mency be develed to a better perpose than the development of a musical animaco.

THE SLOW PUPIL

BY IL OF MAN DISTRIBUTE

Nonce the adjective, the slew papil, not the stapid papel. These two varieties of papels are often confounded by mexperienced teachers. The slow papel may be taught to play, although it will lake much time. down suppose has obsess troops down name only the city musical culture. Very often he has great perseverance and sometimes, though this is rare, a munical our and a caparal touch. His struggles to learn are constant and his faithfulness suites the sympathy of his toucher.

A pupil of this class needs entirely different teaching from the pupil of quick intelligence. Take the matter of legato, a slow papil may be weeks learning to connect the seands of a legate passage. Why? Because he cannot by his ear or his are detect the difference between a legate and staccate touch. Make him turn his back to the piaco. Play a scale legate and then play a again staccate and ask him to tell which is legate and which is ataboato, -he will fail to make the discrimtuation. This shows his ear to be defeorive. Such a pupil's care are no help to him; they require training. But during the process of ear training (a process of the atmost importance) the pupil's improvement in manual dexterity must be small. Ear outure is a matter of months of careful practice under the direct supervision of the teacher. The teacher cannot place his dependence on that, he must call on the muscular sense. He makes the pupil overlap all the sounds, and when the pupil feets the fingers dwelling on the keys he gets his first practical idea of legato. At the risk of repeating what has been said once or twice lately in The Eruns it may be stated that the process of attaining legate through overlapping is as follows: Suppose C and D (whole notes) are to be played legato. Instead of taking C up when D is played, hold it down for two beats and then take it up, repeating this for every two notes in the passage. In successive playings of the passage overlap less and less until the desired resulting attained. The staccato habit may be overcome in this way and the ordinary legato enriched. It is impossible to give such a pupil a musical conception of legato, but a muscular feeling he can grasp. The mode of teaching him must be largely mechanical, only when has gained considerable proficiency will purely musical conaderations have any weight with him, and those must be of the simplest, such as making the melody louder (this word is used purposely), then the accompaniment or playing creacendo in rising and diminuendo in falling passages.

There is, however, a much more serious cause for this pupil's slow progress than his lack of musical ear, though that is bad enough. Very often he is lacking in the power of consecutive thinking. That is, knowing two things he sees no connection between them; can draw no inference from them, hence, without help can make no progress. His mental equipment is so poor or so little used, which is nearer the mark, that he cannot greep the connection between the notes written. You may play for him-a etaccate passage, bid him notice how light and short you play the notes, and tell him that such notes have a dot over them. He apparently understands ; but when a little later on he comes across notes with data over them he seems entirely ignorant of the manner of playing them. Experience has convinued at least one takeher than this sort of thing is by no means always the result of caretomness or had memory. There is a peculiar accepts of mind, a parelysis, or at least teaction, nd drawn, which must be presented before the pupil can be puthed advants. This is the most dishautening obsisale than the mosts teacher has to prescotts ; and to many of an is supply to bette offered in a weeting home transport and to the encounting programmes of the problem antender. Chief purplies respectfully back this persons of sommutueres throughout, and then, taken with their buck of inc territors, in other about common why with all these persons of mergeters were heart outstained that the transfer were and mentals and the contract and distributed assessed account and account the writer the west describ a mounty manufactor. Then, would a manufact spirace confidence in a contract of the contract of the confidence of the confidence of the contract of the co

physical and mutal training to give those spend hadion and take their attraction from 400m, becaus, and eith enterements. Any courses teacher most feel sutraged as being compelled to take come such pupil as has been described and try to do anything for him. Hat when something has been accomplished, when the pupil be give to show the desire to learn and the intelligence is awaheard, as indicated by little things done without suggration, then it is worth while, and one feels that the tencher's vocation is a ngble one.

Many a teacher has, however, found it impossible to do this for a slow pupil. Can anything at all be done? This can be done; make sure that he acquires some musical knowledge. If, when the pupil has left the teacher, he knows what legate and staccate are, can write notes on the staff when struck on the keyboard, can tell accorately what a tio is, what a slur is, and the rest of the rudiments of notation, something substantial has been done. If a pupil cannot be taught to play, put knowledge into his head, so that he may be better off than he was when he came to you.

After all, music teachers do not teach music as much A SUGGESTION TO TEACHERS OF "MASON." as they ought. They teach étades, exercises, pieces.

#### OHOPIN'S MUSIC.

THE piano music by Chopin is a legacy of incalculable value. It is immortal. It touches us at the very nerve centres. It causes us to dream waking dreams, to sigh with its creator, as he lays bare his heart, and tells us of his cruel disappointments, his grief and pain. His entrancing, heaven born melodies wander through our minds at night, when the ahadows lay thick and dark over the earth, and in our fancy we imagine the soul of Chopin floating through the starlit world, dreaming," sighing-so often sighing. Could such a mind as Chopin's be fastened down to the academic rules of form authorities?" Can we imagine his soaring thoughts to be nipped in their flight by the restrictions of rule, or a measuring tape? No. Chopin practically created his own form, and we all know how beautifully symmetrical it is, and how delightful and spontaneous are the contrasted period groups, with their ever changing harmonic dress of the finest and most costly musical texture. We costly, haps we owe to his influence much that is beautiful in piano music since his day. We know that the sonath is practically dead, and that it died with Beethoven, or was it that Chopin set the fashion and caused the current composition to flow in his direction? At all events his spirit desired freedom, and we have this freedom marveloutly expressed in his glowing, throbbing, passionate tone goems. - W. O Forsyte, in The Week.

#### LISZT'S MUSIC AND STAVENHAGEN'S LISZT PLAYING.

There is a great variety of opinion regarding the art value of Liezu's compositions. Some good cruics con-sider that Light was not a composer of special worth, while others think that some of his compositions mark the highest art limit known is pianoforte music. The the nignest art inmit known to pranctorse music. And following account of how some of Liant's works were played, and their effect upon the andience, will be of interest, and perhaps give helpful suggestions to our readers.—Euros.

Stavanhagen's Lieut playing is a thing apart; anver bafore in Boston has been heard such thoroughly satisfactory playing. His touch transmutes much of the men musel of the femous Hongarian's works into virgin Priviality, plasitudes, long-drawn out domonstrations of outling to particular are forgotton, and while united the effect one our almost believe that Local was an inspired presses as well as a computer of piece made. The ponderous affectations of "La predictiones and economic " and "Ba Francis marchest may be there " becision absence tempotion. In may be that once elect in to but the court is an anticipal property by legge is no markoningles their huma Mr. Mineralescent eliments county first. Whather an our Limit in purposition withinting

food, when taken in herge days, is another question, which need not be discussed here. Mr. disrentagen's Light pixying is brilliant in the highest degree; defficed tion become playthings to him; he is exquisitely graceful end overpoweringly tamultuous by turns; he not only plays, but fills the six with Liest, and one is forced to breathe it and become naroptized with it as with imphing gas. One may protest, but one is helpion, benumbed, bewitched, and all the air quivers with points of descing light and with the rear of hurrying tornadoes. You awake to real life with tertured nerves, but st is impossible to deny the transcendent skill of the magician who has woren the spell about you. Does Mr. Stavedhegen prefer this restless storm to placid sunlight? On Thursday afternoon he played three of his owa compositions—a Capriccio, an Intermezzo and a Menustro Scherzando-three dainty, graceful pieces, all sunlight!-Boston Gazette.

BY O. BUPPRICHT.

Most teachers will experience some difficulty, when teaching the fast forms of Mason's two-finger exercises, in having their pupils keep up the wrist action required for every alternate hand touch. I find that some pupils hold their wrists stiffly and play all the notes with a finger touch. Rather not have them play the fast forms at all than in such a manner! To overcome this I have the pupils play only the notes that must be played with a hand touch, leaving out the second note of every group, like this :-

This can easily be played fast, after they have had these touches impressed firmly on their minds, then add the omitted notes (the finger touches) and play, as written:---



Thus the fault is easily remedied, whilst at the same time the pupil will have obtained a clearer idea of the aim of the exercises and of the two touches involved.

WEAT IS A LOVE FOR MUSIC. - How many young ladies glibly rattle off the phrase, "Oh, I do so love music! " without thinking in the least what is meant by it. When the subject is sifted to the bottom, it is found that the persons who "love music" really mean that they love a tune! In this they are not at all remarkable, since the love of melody is planted in every human breast, from the lowest stages of civilisation to the high est. People might as well say, "Oh, I am fond of eating," or "I enjoy sleeping." for music is as natural a function as sither. The tired man sleeps, the hungry man eats, the pleased man sings, if he obeys, or can obey, his natural impulses. The love of tunes is shared by all Bal, in investigating the crude love of mume the world, which is so freely expressed, one sometimes comes upon an untrained musician who loves not only tune, but the combinations of harmony, and even counterpoint; who is able to detect blemishes in three or four-part music, and prefers the combined effects of music to any unison passages. This is the true munical mind in a natural etate. Such a parties in almost certain to develop into a fine munician, if properly trained. On the other hand, in many rare cases, one can discover drange exteres which dulike music in all its forms, even in the simplest melodic theque. Such men are abnormal to mind there is secondary in them which is amount. Dean Buill, who died a madenan, was of this class.

#### EXPLESSION IN PLANS. PLANIES.

AT THERE SHOULD ALLE GREEKEL

THE embject we have your housel decreased by Miss Pay in their ablie propert newspie by ion by the year blass is an abedecard me to whiche only groups when trying to express which I think and feet about it. White Miss Pay has give cato desait, and given as the technical or mechanical remodition which are employed for preducing expression, erob as acresas, phrasting, tough, speages, contrast, etc., [ should like also so new the subject from a broader stand point, althoughtouble to expression in music generally. to proper to play with axpromion, two elements are called onto play-emind and heart-or, in other words, trinified and feeling on the one hand and physical powers on the other hand. Under the head of mind would come Imagination, Paney, Porception ; under the head of feeling would come Passico, Sentiment, Depth, Fire and Separa , under the head of physical powers would come Shrength, Passisty, Twoth, and the other mechanical remoreon passwilly called technic.

It cannot be said that, to produce certain effects, it will be softened to employ just one or the other of the somewhale qualities. In most cases, you will have to combine several or all of them in order to give an ideal uninequestion, but there is usually one most prominently called voto play.

Lot me give you a few illustrations :-

I was warned in the Schumanu Carnival and in Saint Sovier Dance macabre.

FARCT—in Mendelsshon's Summer night's Dream and to Beymann's Elves at play.

Peacerron—in all of the works of the older classics, such as Händel. Such, etc.

Surrangar-in the Nocturnes of Chopin.

Derve-in the Besthoven Sonata, Opes 106 (Hammerdavier).

Passous—In the Beetheven Sounts appearing at and in the Last Movement of the Rubinstein Concerto in Duncer.

Rapone—In the Chopin Beregue and in Schumann's Des Abereia.

Strongth, Facility, Touch, and other technical resources are, of course, necessary requisites for carrying out the intentions and feelings of the player, whatever they may be.

Owned the most important things necessary for producing expression is a knowledge of theory, a study sudily anglesised by most would be plantists. It is a great even to suppose that the seatibilities of the heart are bituated by a knowledge of musical science, or that our pleasures are descended by a refinement of musical state.

The imagination, on the contrary, in its exulted flight on the pictions of weekens, views art in a world of etheread honory. For instance, it to measury for knowing how to sing a fugue, also to know how to write a fugue. The observation of the speek, is a contactal thing with any budy who has a knowledge of theory. Expression in progress a freque time perconquitie to beinging our the chame and plugling the noncompact to each a way so to some turns of a ground or asymptotically by problem on sometime agr arrivation annullationalism, distribution or expensively, as the same man be, the entrance of new thomas, or the naturalization of the self name in the source or assertion key, as mentionalism changes it from Phonodom, the abbot managers, Ales Beach as Meantial County is assument to place exchanges where becaused extensive exists were at the Burdet an Breitereich affer fang ber mfreiftene gegelem it. personiered, einerteinelieben diese Perintentierent.

The entries accellance and accellance lines being any application. The entries accellance and entries being any application of the control of

to gree enter, encount and employ to the encountries played to playing pulpythinase measing the polycogal thing is to led the honour see closely the structure of the work and to aid him in distinguishing the different lend ing resons. It is a liquid temperately suchsigned in, to play that flows rections as if they were chooses; they exceed be held year an americ on possible, on it same or profermed such by a different singur or player, a thing not altogether easy in assumption on assume of the massumen in type quality whom performed on the pianes. A very import and factor is, of course, a good war, another, a good truck. The eneroseful application of the sense of touch in the performance of the great works of clamical writers implies also the presented of mental power to control Bome plantan are so completely the rictims of their desire to express their feelings, that they unconsciously use the pedal in such a way as destroys the articulation of the most simple ideas. The control of feeling with power to realize what he sims at, siways distinguishes a great artist, and in this particular, experienced planute of the storner sex, with all their sensibility and nervous temperament, are generally most reliable in playing difficulties, more especially in concerted music. On the other hand, the tasteful delivery of a lovely slow movement by a female pianist gifted with a poetic touch, often realizes the bean ideal of executive art. The discriminate use of the pedal is a very important factor in expression. We have now also a sustaining pedal, which is most useful for many beautiful effects, particularly for the organ-point. The loud pedal can be used in a very ciever and not widely known way in playing chords which lie far apart. For instance, taking it just after the chord is played, while the fingers still hold the keys; then taking away the fingers in time to get the next chord comfortably, raising the pedal just in the moment of playing this chord and taking it again immediately after the chord is played, and so on. Not only what kind of a touch a person has, but more than that, how many varieties of tone he can produce, giving, as the case may require, a different character to the different parts of one piece or to different pieces, is of the greatest importance for expression in piano-playing. A pianist should, like a painter, beautify his work by shading, and abould avoid all straight, hard lines and angular turns. A little example may illustrate my meaning: In the Beethoven Sonate, Op. 26, A flat major, the first phrase of the first theme recurs later, repeating the same note (A flat) six times. A pianist who play those six notes all alike would stamp himself immediately as dry thd uninteresting. There must be variety and contrast always, and though those six notes may be played in a dozen different ways, all are better than playing them alike. I believe a pianist should make it a point, when playing a recutring passage, always to vary a little in expression, just as a good composer should give interest to his composition by harmonizing the same theme difincontly each or nearly every time it recurs. The attributes of musical genius in execution are expressed in a few words-listicot, perception, and individuality. Prestically developed, these qualities are recognized by the expression, judgment, and phrasing of the performen. The result of the performance of one who plays with expression should be to reavaless in the hearer the emotions fult by the compour while creding his work.

A true artigit should be so wrapped up in his playing so not to know whether he is playing to the mean or the tens. The player absorbed to the engant labor of love, alike indifferent to appearance or manner, at once in chains the heart and expiterior the reling bearer. The time missistian, allike aperented by the excitorment of his thouses not by none author stroke at impaint, makes empores the houses and triumphe over their beadupe. This is the primar of genius in married supermutan Militar supe of him somewhere, in speaking of Link's rea-Aprilia of the great C mague butteres by Substance - Re and not readly given he ampointment a , he commit is a municipal Spillerin " De martige places, Willes mare of Libert's \* Kif in Maghillartery and Withholly writes executed conservate spacesors art exceptions therein the experience of the continuent of the con plingual Charleson's Conjugate on distinct of boston up a chart sail. done of its one on melanged over we be the said to be to There's frequest, hodge upoly aft more propagationally in changing the hopping, on fourth. with them, it the expensions, these proper, and it dense

towarings binding. Rose Hors, who stood at my side, learning. The beginns todaysmen a fall them when hardly have renegotised his own work," but I was convisced the compener would have gone interconating over this conductor. Fordinard Hiller was not only one of the predict musicians and position or ities of our age, but was peculiarly exapted to judge of the last-mentioned performance of Liest's, as he was himself a pepil of Hummod's. His testimony is favor of the subjective method of interpretation speaks loader than anything I could say. The objective artist has of necessity first to analyze the composition, to reason out the possible or probable intentions of the composer, and then to make up die mind as to the mode and manner and all the details of his interpretation. Having once reached a conclusion in this regard, his rendering will be the same every time he plays the composition. This, again, involves the consequence that the objective artist's rendition lacks life, warmth and spontaneity, that it becomes stale, monotonous, and uninteresting after a single hearing, and will be unable to touch sympathetic chords in the hearts of his listeners, who will only be moved by what is often called personal magnetism, a quality possessed only by the most subjective artist.

I am well aware that a great many more valuable observations might be made upon the subject of expression,—one thing, however, is true: You can no more give directions how to play with expression than you can teach feeling. It is a matter which lies in the mind and the heart, for which there must be a natural talent, and which can only be accomplished by years of study, by listening to the great masters, and by cultivating and developing the moral and mental faculties with which nature has endowed us.

To have attained the highest possible stage of perfection expression is the crown of glory, which every true musician will strive to gain.

#### - HOW TO BEGIN.

The question is often asked, "At what age should a pupil begin a musical training for the piano?" My answer would be, as soon as she can read a little-and knows enough of the multiplication table to recite "four times." Indeed, a child need but know that an object may be divided into eight parts, that she may understand the relative value of notes, to commence training. The advantages of early training are, principally, for the physical development. The mental training, although never neglected abould be allow until the mind is well matured. In fact, the mental training in music should keep pace with the general scholastic progress.

Without either a liking for the study of the piano, or failing this the exhibition of a marked talent, it is worse than folly to compel a child to take lessons. It is cruelty to the child, a waste of time and money for the parent, and one of the things which has caused many conscientious and hard-working teachers of music to attain reputations as "cranks."

The length of time for practice must depend upon the health and the circumstances surrounding the pupil. As much time as possible abould be given to daily practice. and two hours, at least, should be devoted to that purmain. This best time of day is in the morning, as the mind is there and the hody in a retreshed condition Difficulties are emacked with more courage, and their intromise more easily comprehended and overcome then than in the later part of the day. Practick amounts to very limbs of this body and mind are tired. Persistence in practice under those conditions-drough a mistaken seems of duty—is often injurious to health, and certainly help of any musical accomplishment. To those pot in defining health one hour is not too long for a siming. In mining at the prime the most elevate be of mollicient buight to bring the efficient on a lovel with the cap of the brown to that this beautis must full metawally into position. The some should being from the chiralders in an east. granuful punitaries, and can be broughed to the side, and yet the failed additions. A safettenance of the series is industrially manage of qualifying commissions south. Thomas A Statust. The Latter Bone Downsell

#### KINTS AND ERLIS.

the treet distributes of tree materity, in a digline economic servicilities that may be used. Since the frances.

Law and a day gram of prosechine prochases barring deserted serious from manner, and a norther present, or serious a become that presents. Objectives

White an actual hose books ables to say, "I came, I one, I congressed," it has books at the mail of potient prace year. Garryo Micol.

Fire book way to comprehend in so do. What we learn their cost thereusely is what we learn to ensue writers by occuping. Immunaci Kund.

Nation is a consequence of education, and skill is a power over tending to increase itself, and improve the condition of man. - Aconguenes.

Acres one man may possess more capacity that another, yet none can be found who remost by education be improved at all. — Coinstitute,

While you know a thing, to hold that you know it; and whose you do not know a thing, to allow that you do not know it; this is knowledge.—Confucius.

The price of retaining what we know it always to seek to know more. We preserve our learning and mental power only by socreasing them.—Henry Darling.

We cuple to be able to say as Richter did: "I have made as much of myself he could be made of the stuff, and so man could require more.—Samuel Smiles.

ir you allow yourself to rest satisfied with present attacements, however respectable they may be, your meetal garments will soon look very threadbare.—F. W. Filton.

Music is never stationary; successive forms and styles are only like so many resting-places—like tents puched and taken down again on the road to the Ideal.

Frank Liket.

The safe path to excellence and success in every calling in that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing h.—Edward Ecercts.

From the bottom of my heart do I detest that onesededness of the nueducated many who think that their own small vacation is the best, and that every other is a humbag.—Schubert.

You may be a genius and still trample art under foot. For may be one only possessing meager talent and still class the respect due to him who strives worthily.—

Fordinand son Hiller.

Over whole life is an education; we are ever learning; every moment of time, everywhere, under all circumstances, something is being added to the stock of our pressures attainments.—Paxton Hood.

We cannot imagine a complete education of man without musse. It is the gymnastic of the affections. In suitable connection with anercise, it is necessary to keep hady and sent in bealth. —Jean Paul Richter.

It has meased to me that the highest range of human baland is destroyataked, not by the power of doing well any one particular things, but by the power of doing well stryking wheth we tendentely determine to do.—Proncie Westend

No temporature rooms can be attached with regard to the authorophic content of lary objects which allocks the temporal as meaning with being of our apocion, we have a material relating as recurs devoted authorizing as required devoted, and apocion, soul, district, in destroy, enoughly point practiced venerates. There of the devotes a congrue point practiced venerates. There of the devotes the devotes of the

#### - AN EVIL EXPOSED

#### ST SALPH BANDAFE.

This origines of instructions in means, which is one of fair increasing interests in paramete of papels, has been tradeout a very section one by execution which, is instruction of a few resulty first class instituctions, eight themtal van "Conservatories of Marie," their existence being made promible by a conditions to give instruction of what tray be covered out rates.

These musical cheap Johns she, unfortunately for competent teachers and papils alike, becoming more and more prevalent and, I might say, disserves. The many enhancement is city, and which are apringing up in all parts of this city, and which and artake to give what they profess to be thorough instruction on all manner of instruments, at ridiculously low figures, is injuring in an slight degree the fortunes of really competent masters of music. While in many instances the tuition given at these institutions, which usually are endowed with a most pompous and almost thrilling title, is of a very inferior order; a large class of would-be musicians are affected by the title and low rates, and then are affected by the irreparable damage of a faulty and misleading instruction.

These "conservatories" are invariably presided over by a "Professor" whose word had generally better be taken as to his talents and ablities of all sorts than to look for proof of the same, which in many cases would be so difficult to discover as to be embarrassing to all parties concerned. Usually this professor has no visible assistant, but he speedily eases the mind of any possible pupil on this score, by reciting the vast number of instruments which he himself is prepared to teach, besides which he generally adds, "vocal and elocution."

It was a place of this sort which I came across the other day. It was located over a saloon on a business thoroughfare, and shared the top floor with the professor and his family. The building was gaudily decorated with artificial banjos, mandolins and gnitars, and tin, wood and canvas signs of all colors. As I entered the doorway I was confronted by a number of huge, cheap and very poor crayon pictures of a man with Umbertonian hair playing various instruments. Opening a door set a bell ringing which kept up until I had abed a pair of bare, disgustingly dirty and dangerous rickety stairs. In the ball above a large sign on a door told everybody to " walk in." The jungling of the door bell had warned the professor of my arrival, and I could hear some one start a chromatic scale on a weak and erring piano. I hesitated to walk in, and I heard a clatter of all sorts of languages in a back room, and then a weman more preposessing from an Italian fruit vender's point of view than that of a musician came out and on my inquiry for the conservatory became very angry and in a high oracked voice fairly shricked, "What the madder wid yer, can't yer read?" and pointing to the eign said her husband was in there. I sought the conservatory as a refuge from this smeron, and the professor, who was the original of the pictures down-ctairs, went flying about the room pretending to be very busy for several minutes, and when he was sufficiently at leisure to hear me I explained that I wanted leasons in singing. This he agreed to with the air of a man about to do a tavor, but explained that his wife was the "wocal tutor." The idea of the woman I had met imparting knowledge miles unacreed me, and I bastily stated that I was at the time studying with a lady toucher and wanted a master. I saked him if he did not teach singing binself. He looked at a music coll I carried, heatisted and finally said he would recommend s teacher usued Piechtgjechk, which he pronounced stick. He carefully arpinized to me that Pucktypechi May a good species, as that was his business and he dose nothing place, and farthermore he had song to " Post-The professor leaded high and love and all over to had this teacher's earl, and latting he wrote his course and eddenes to begge and associated between in the back at his summerstory could, which from white cloud a dealved. The consume mide constanted a law of "promisens bestroom dans." with an extinsi defaulten to the centers.

The tist included dress state to hire, first class to cent discount, lifts and pisted practice, security phenology. The producers assumed one that if Mr. Pischtylechk's price did one solic use I could make my own course and it would be shright, and he then howed me down the rickety chains.

It is at such places as this that pupils receive a faulty idea of waste is general, and classical music in particular, and fature first class tastraction is rendered excessively difficult for teachers and pupils.

# SOME HELPS FOR THE TOWN TEACHER.

#### HT CRUIT, CARL PORLY.

In teaching piano in the smaller towns, it seems to me that the teacher has frequently greater difficulties to contend with that the more advanced and higher priced teacher in the city. Although the competition may be just as keen, and probably more so, in the city, I think the pupils who go to the more-advanced teacher are, in most cases, more in earnest, and go with the intention of making the most of their opportunities; whereas the town teacher very frequently has papils come to him who do not care whether they learn or not, and if they do they never get any assistance from home, either by word of encouragement or otherwise. In fact, sometimes the parents do more to hinder the advancement of their children than to assist them, by wanting them to learn only certain showy pieces, which in nine cases out of ten are unsuitable. In such cases it is necessary in a certain sense for the teacher to instruct the whole family in order to get the pupil to take an interest and do proper work.

If such pupils went to the more advanced teacher he probably would not accept them, but the country teachers cannot afford to do that. What can be done?

In agreat many cases the fault lies with the teachers. They do not study the nature and temperament of their pupils and give every pupil the same studies and pieces. In teaching technic they teach the fisgers and muscles only, thus making it simply manual labor, and do not appeal to the understanding, which will help to make it a work of pleasure. They forget that the brain controls the fingers.

With a new pupil who is not interested in music, and does not like to practice, I do not use studies at all for the first few lessons, except perhaps, a few finger exercises, which do not impress the pupil as work, but give something with as pleasing a melody as possible, and then as the pupil begins to think that he is learning something really pretty, I try to show how much more artistic he may make it by practicing certain exercises. Right here I may eay teachers do not, as a rule, analyze their pieces for the pupil enough. Some of them in fact cannot do it if they try. I think all of our pieces should be analyzed; show the pupil how it is divided into subjects, phrases, periods, etc. In this way we get the pupil interested in musical form and harmony, which every student of music should know something of. If we would use this plan more we would not have so many popils objecting to harmony because "they think it so bard.33

In teaching a beginner who is very roung and does not like to practice. I make it a rule to always have something of increas to tell the pupil, relating of course to music. In this way the lesson hour becomes an hour of pleasure as well as profit to the pupil. It may sometimes take a good deal of trouble to do this, but the result will always pay for the extra time spent. There are many books, which would be of use to the teacher in this way; "Ameddess of Gress Musiciana." by Gatea, I think is an excellent mork for the purpose.

In conscious lot me impress upon teachers the impertaines of eaching harmony, messeal form, and hatory to their photos pugilla. Throw those subjects should be langue at a separate beason, because there is not at ways time during the pieno beason but the carnot always to done. Decrease the pieno immon and make time for these crysally important my justs. Better remain will be elimited ones in the playing, breides having a-broader humanishes of the "Age of Remain." 

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5. The case of the supil yes mention is a very common ope. The couly of the plane show savely fails to bein the ear to the perception of either each or chord intervals, and his mody of harmony, by seems of written election sions, hardly does more. You say this push has a quick our, yet wheily falls to imagine the sound of the musicabe condensed of the exercises the writes. The trails is, that, this ed place and harmony touchers, you have begon her work to both proposition of the strong and. The first requisitio of saustical intelli-proper is the perception of Tanasty, the hop-relationship of tones The plane popil who does not get this, of the stort, merely translates freez notes on to keys, without any adequate perception of musical relations. This is a purely mechanical and unmarked process.

What this pupil needs is a thorough course in ear-training sightwhen the pupil recent on a thereugh are recent was required, signification exercises. Sing and play for her, progressively, the intervals of the analo and of the principal chords of the bey and truck her what they are, so that the can discriminate them wer and concerned weat vary next, so gas her some une continuous perfectly ay are. Make hear sing them as you name them, and also write them down. Follow this up with simple melddies to be linkneed to send the intervals named by ear, then make her sing them at right, and also write them, or others, fown from bearing them, Do the se ton with chords, and afterward with metalics acc sed with church. Polices this ap awird and, you will have no far-ther trouble with her mady of harmony. She will imagine the sound of what she sees and become musical, as she cannot by any source or wome new men and occurrent memories, or new control of any other procure. This work neglects be done with all the color and har-money popula. In one be well doned and much other alpendy, in

"STUDENT "-1. Schytle is proceeded Shitting." The companie. W Abster, is a new man, and I was not sure of the geometriality of the name, because I do not know his nationality. The compositions are problemed by Busillath & Co., Leipzig and London, and he may

ner processors by moneyment a con, temporal and species, over me many be Prench, lingible, or Gerchen, I. The only Theoremistating Podal which is of any account in the one in the linguous plants. It is always the middle could the there, and holds the tone of whetever eatings are struck just before it is you down and no othern. The trye want he held down until the podel in form, and then released

t Bee to the principe in Neric's "Terresenced," het page freu " In Astract



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The divided sirin, or for selve selve serve, was first seed, or far so I beave, by the Yearthat Smaller, Francisco Caralit, in 1649 But Scienceschro Confied inside sech use of hithat he is commonly supprovided to have been the properties of it. I am not not who first in troduced fattermeen for the orderstra tions. The visual Interspense date hard to me Maddle Agen, and tentramental accomplishments were selded later, finally the voices was smitted

3 J. S. Bach wrote the "Christman Gratoria."

4. Tailis lived in the reigns of Heavy VIII and Elizabeth "God Save the King " was him sung publicly to 1763. George I was then on the throng, if I mintake not a "The Lay of the Bell" was written by Fr. Schiller and set to

music by Max Brock and Bomberg
The question you have raise is one which has pexaled a great many
number teachers. The difficulty arises from the fact that many
teachers often find themselves obliged to choose between what is far and just find what is empedient, f c, between instaling on their just and your trait weak to expensess, ye, one were community on spery year rights, by which they will less pupils, and relinquishing a park of what is fairly day in order to retain them. It is certainly unjust to escage a certain amount of the time of a teacher and then refuse to pay for it because the pupil did not use it. As a rule, even if notice is given, the teacher's hour is lost, because it is too late to use the in given, the seminer a near is seen used that there has been a judicial deci-tions to advantage. I have heard that there has been a judicial deci-sion somewhere, to the effect that a teacher's time once engaged must be paid for, whether the pupil uses it or not. Probably bills for fomous galeard by pupils could be legally collected, whenever it be shown that the pupil had engaged that time

But suppose a teacher enforces his legal rights against a patron who feels that he ought not to pay for what he does not receive, as many pupils and parents do , and suppose the pairon leaves him and goes to another teacher. Worn competition is keen, teachers frequently have to ask themselves whether they will not lose more than they will gain in such cases. If all most teachers were banded together to enferoe strictly a uniform rule in such cases, and if cropy one could be depended on he live up to the rair, patrons would be obliged to do the right thing, as they do not now. But if the teachers all to us the right length as lary up not now. But if the teachers all over the country were the forms astrong union and agree the enforce certain rules, how long would it, be before some d'ancrupulous teacher to every twen would secrotly strange to break the rule in order to get business? And what would become, of the combination then the rule in the country of the combination than the combination of the combination of the country of the co

never join such. "Personal freedom and personal responsibility" is my moute. The best advice I can give is. Ast fairly and justly my mount of the reverse territy of the pour patrons see what is just to you, get glousely, try to make your patrons see what is just to you, get glousely when you can coursed when you must. A good many of ms are apr to though more of our rights than of our duties, the reverse for nature There will be cause, however, where you will have to sund up for your rights or by run over, rough shed. In such a case, betain these a pupil than your even will respect.

#### TOO RAPID READING.

"The ambition to become a fast reader often proves dimetroon to the popul. I have yet to see the rapid reader-that is, especially so-who is a finished performer or a thoughtful artist. I do not wish to be andomicoed that I bounder it impossible that a cultured musician should be a good reader, especially an intelliqualities. This is my point. By studying to a mentarily mesting, the simbers ultimately may hope to read with some a larger degree of detach. While he may become a good mader from his higher qualities, he will surely naver addicin these higher qualities by too frequent indeligence in sight reading.

I would like to be understood by the reading of a

susseprentifum at bringing can all of its higher qualities, methor them mand jugiting of its some. Culture is also a mitigraced against posturery. Oil all the dry and punions planes of degeneration into which the musicial may Sail, the state of mond whom the love for display of best full training and those and amount the plant of the property of moderated in species of the family humaniful - F & Church

Times deficulty shared over will be a gloom to Cintuch gereiter Staggreginte Rangele und Chergenten

#### DEVELOP CHE ALTERIO KATULE

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I was much stend by a short action in the Poblinsky Georges of The Erous. It was continued "Davidsy the Museuml Bould," and was wettless by Charles Ortota Bladestone. The arthor expressed a loar that teachers troop up the emotional nature of their pupits manufamen by two much insustance on the machanism of masic. There are invo," he east, " for concentrating the vital forces and autology the many powers of the soul. Why and careerigate the matter and see if we cannot be the commo at bringing bullers also world markers manicinas, full of emotion and power, as well as mental or me channel agreemence. There is so tauch wisdom in these words that I am sure Mr. Bishvales will pardon me if I make them the text of this article.

The development of the massest sent can be accompliebed best by a systematic development of the artistic anture in general. If a munician desires to be a great artist, he must not commit the faint mistake of burying himself so deep in the ret of music that he can neve got out of it. The actistic nature is many-sided, and a one aided development is detrimental to it. No man can be a great artest who is narrow minded; but every man whose entire study and thought are confined to one subject, is bound to become narrow-minded; he cannot bein it. Breadth of conception, wide sympathy, intellectual grasp, self control, and the fine equilibrium of high actuate repose are to be attained only through liberably of culture. An artist ought to be a cultivated gentleman. I am aware that this is generally conceded; but a great many musicians, who are true gentlemen, can the cultivation. They know music and they know pothing else; and then they wonder how it is that they fall short of attaining their own ideals.

It is not necessary that a musician should become a close, assiduous student of other arts than his own. It is not technical, practical knowledge that he wants; but that largeness of mind, that power of analysis, that synthetic grasp, and, above all, that fine sensibility, which comes from an even and general development of the insellectual and emotional nature. It is not essential that a musician should become a prodigy of learning like, for instance, Prauz Woepke, who, according to M. Taine, was " erudite in many eraditions." He was a profound mathematician, and in pursuit of mathematical knowledge be learned Arabic, Persian, and Sanskrit. He knew Greek and Latin and spoke the leading modern tongues with fluency. His printed works are in three languages.

But what the musician needs is that liberal culture which keeps a man of the broad level of his times and never lets bun get down into the hollows. A musician ought to read the newspapers. I know many who do not. They read the munical departments, and then they But a musician ought to take enough interest in the other arts to read about them, too. More than that, he ought to go to the theater, think and talk about dramatic art and acting, and discuss it with his triends. Why? Because acting joins hands with music in the opera -- yes, in every properly made song. The dramatic alonest pervades both arts, and the musician can learn much in the playboose that will broaden his style,

The consider should read to the newspapers abbooks and posteron, for these, too, contain lood for the experiment to entire landestative back tansons of knowledge of what is going on in painting, acalptare, and discretizes is bound to wides the mental buckers of the ensurings. I noted breefly add that for the comgones those things are tooming with suggestion. One hose andy to think of fichologic speech making "Re-King, Buckeyene's "Correlatins" and "Remont Arestarian, Redardance of Penner, Commission Comments of Research of February, Posts of Palestari, and Wagnes of Title bare and facilita," to become how month make owns to

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change in the constituence of that mind. material the mind has to much with, the more eigentice to the mark. A correct ministed man to immersion of large manual effect, a broad minibed man pain begins into armosthing he down. that you contract broaden a mind by mentionally familing it open one exhibit any more than you can puried your including a by largrey playing Beethorun's umains.

Lat me add that it would be well for the menicing if he could have at least one study tresides music. I not aware of the transcribent demands that our art makes upon the time and energy of its despises; but they are no greater than those of literature or pure science. Yet the great men of the world have never been tied to one study. Ocreted, the greatest natural philosopher in Germany, was also the greatest physician : Kant, the metaphysician, was one of the most learned astronomers in Surupe; and Gothe, the immortal poet and novelist, was also an accomplished botanist, mineralogist, and netural philosopher. Systematic methods and economy of time enabled these men to achieve so much. If the musician desires to liberally cultivate himself he must economize his time. If he can manage to arrange his hours so that he can honestly study some subject wholly disassociated from music, say-botany, or decorative drawing, or just weatherology, be will broaden and balance his intellectual powers, and perhaps bring into his artistic nature precisely the elements needed to give it a perfect equilibrium. If men and women engaged in other pursuits can find time to study music, why cannot the musician find time to study other things?

#### INDIVIDUALITY.

Studying the mechanism of the piano is one thing, studying the soul of the musician another. How many students have striven to acquire the "velvet" touch of a master; how many ambitious pianists have devoted long hours in trying to make the piano sing according to rules; who have seducusly studies all that Thalberg and others have written on the subject, who have mastered all the tricks of technic, yet who remain bungling pounders to the end I

A Rembrandt cannot teach his pupils how to become Rembrandts; nor can a Robinstein graduate Rubinsteins from a conservatory. If these trite truths, were remembered what a vast saving of printed ink and paper might be saved! We should no long the bored with ambitious professors attempting to reveal the secret. of-piano playing in one lecture; we should see pupils struggling to reach a limit baside mere finger proficiency; we should see with the worship of a higher ideal the overthrow of pretentious charlatanism and a general improvement in musical art. Just now a large amount of musical teaching begins and ends in words; between the gueh of pseudo sentiment and pseudo science the practical part of musical art is in a had way, and the misfortune is that nothing but bitter experience can teach the stu dent the difference between self-respecting knowledge and elaborate humbeg. - Leader.

### SPECIAL NOTICES.

Notices for this column' inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the mith of the previous month to inserte publication in the next number.

THEIRD THOUSAND JUST PUBLISHED -- HER. man's Handbook of Music and Musicians," con-laining oneoles higgsphies of more than 1500 composers (over 150 American authors) and 3000 musical terms. An excellent work to use in making up begraphical

At A. R. Parsons, New York, writes: "Raving been sequented with "Barman"s Handbook of Marin' for some time past, I take plasmare in commending it to students as a meat, practical, and comprehensive work

olorsana," and Linkling, Chicago, and orses it as fallays. "There Head Landling, Chicago, anderson that fathers. "There has been for some time an arguest destanted for just such as work to desire the familiar of Manne and Mannessen." It destation is confroment of Manne and Mannessen, it destations is confroment of the same and two mannesses, and I shall take players to take the common and desired, and I shall take the well-marked two mannesses and the Fallandights landger upon "White the well-marked two familiars and the fallandights landger upon "White the well-marked the fallandights landger upon "White the well-marked the familiar and the fallandights landger upon "White the transformation and the same and the familiar and

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A Time TRACHERS, BANDMANTERS, CHOIR ALL Londers, etc., it is necless toll and water of time to sit writing MSS over and over again all the day long, when you can do as souch, and do it better, by a few minutes one of "The Expanse Deptacaron," a prescious disease and man wromains cooving apparatus, givminutes am of "The Expense Deplicator," a practical clean, and non expensive copying apparatus, giving 150 copies from all writings and muric. Free information of Expenses Deplicator Co., 58 Names St., Room 112, New York City.

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Loations in America. The examinations of The
above well-known Cedlege, during June and July were
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U. St. A. alone, and examinations in both practical and
theoretical music have been held in pany cities in
America. The next theory examination will be held
on June 10th and 11th at various cities, and practical
examinations (piano, violin, vocal, etc.) in May and
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We are preparing a visions of "Gome from Beetho-It will enames only the best known of his original process. The movement from Sonata Pathetings in last unno, and the Bagatelle in this issue, will give a good view what the volume will contain. The west difficult moreoments will be avoided, and the trifles, such as his istin waitees, will sim be passed by. The pieces will be progressors, and in this way, if the pieces become too d Gradt, the volume can be laid uside, and taken up later on when more developed. We expect now there will be 'I pages and perhaps 15 pieces. A portrait and biography will be included. The whole will be under the supervision of Mr Preseer, and all the best editions will be difigurity compared. A very fine rolume may be expected. The usual special offer will be made before publication. A teacher can order one or more copies but cash must accompany the order. Thirty cents will be the prior for advanced copies. Four copies for \$1.00. Twe saciodes possage. Write these special offers on esparate paper, and don't expect receipt. All orders are booked same day they arrive—a receipt is unnecessary. . . . .

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